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"Monsieur Beaucaire" Wins Great Favor —"Miss Millions" in Tiny Theater—"The Phantom Legion" Ghostly

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Romantic Opera in a Prologue and Three Acts. Based on Booth Tarkington's Story of the Same Name. Music by Andre Messager. Libretto by Frederick Lonsdale. Lyrics by Adrian Ross. Produced by Gilbert Miller.

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Rakell ..... Spencer Trevor
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Duke of Winterset.....Robert Parker
Beau Nash.....Robert Cunningham
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Joliffe .....Harry Frankiss
Bicksitt .....Eric Snowden
Marquis De Mirepoix.....Yvan Servais
Lucy .....Marjorie Burgess
Countess of Greenbury....Barbara Esme
Lady Mary Carlisle.....Blanche Tomlin

The production of "Monsieur Beaucaire" comes at the psychological time. After worshipping so insistently at the shrine of the jazz and shimmy it is indeed a relief to hear music that has charm and color and a fragrance of that sentimental but merry England when fashion and chivalry went hand in hand. Messager's music is always melodious and dainty. It is also appropriate. It is consistent throughout in its suggestion of the graceful and courtly days of Bath. And all of it is delightful whether it is written in the measure of the waltz or the minuet or the march with just its flashing hint of Sir Arthur Sullivan.

"Monsieur Beaucaire" enjoyed an enormous prestige in London and incidentally served to establish Gilbert Miller as a leading producer. And well it might, for it is a notable work in every respect. New York gives promise of following London's enthusiasm over the romantic opera.

Frederick Lonsdale has done a neat job with the adaptation. He follows closely the dramatic version though he adds a bit or two of his own humor which, happily enough, is always in the mood of the story. Adrian Ross' lyrics are deft and graceful.

Marion Green, formerly of the Chicago Opera Company, sang the title role sympathetically and with fine appreciation of its humor. Though he used his baritone voice with considerable repression it is a voice of wide range and sweetness. As an actor he is better than most singers. His representation of the French nobleman who assumed the pose of a barber in Bath was picturesquely interesting.

Blanche Tomlin as Lady Mary displayed an excellent soprano, particularly in the lower register, and acted with spirit and charm. *Robert Parker* was splendid as the cheating Winterset. Lennox Pawle's droll personality was seen to good effect as lambhearted Bantison while *Spencer Trevor* contributed an amusing sketch as the sarcastic Rakell. *John Clarke* won a hearty reception with a tenor voice which included a falsetto note always popular with unmusical audiences.

There were several specimens of English beauty in the chorus.

"MISS MILLIONS"

Musical Comedy Crowds Into the Punch and Judy

Musical Comedy presented in the Tiny Punch and Judy. Musical Comedy in Three Acts. Book by R. H. Burnside. Music by Raymond Hubbell. Produced by R. H. Burnside. Management of A. H. Canby.

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Bates .....Frank Farrington
Mrs. Honeydew.....Louise Mackintosh
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Staged by R. H. Burnside. Scenery by Mark Lawson. Gowns by Bendel and Mme. Helene Price. Hats by Lyness.

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Burnsidian precision. And the tunes of Raymond Hubbell will strike you as particularly tinkly and ingratiating.

Indeed, the production of "Miss Millions" at Charles Hopkins' toy theater is intimacy with a vengeance. It is like viewing a little show arranged by your friends in your front parlor. And your reaction to it is about the same as it would be under the latter circumstances. You are kindly and respectful—even friendly.

"Miss Millions" has been presented over and over again these many years. But that fact will not detract from its popularity, especially when it is considered that catchy music has been provided and a good cast selected. It is the legend of the girl of humble origin and position upon whom sudden wealth is poured in an endeavor to prove her loyalty to her young sweetheart who has been deprived of all his excess profits.

Valli Valli plays with her usual sincerity and dances gracefully, but her singing is at no time enrapturing. *Rapley Holmes* and *Clayton White* carry well the comedy burdens, some of which are excessively heavy, but then, as Mr. Burnside would say, they are heavy men. *Vinton Freedley* is exceptionally pleasing as the young lover. *John Hendricks* is excellent as a blustery ranchman. A good looking chorus is a feature.

• • •

"THE PHANTOM LEGION"

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George Weaver.....Frederick Howard
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Peggy Carruthers.....Hazel Turney
Ethan Leach.....John Woodford
Chuck Leach.....Junius Matthews
"Tip" Turpin.....Harry Sedley
Sergeant Bow-Bells...John M. Troughton
An English Corporal.....J. W. Mason
Captain Croisset.....Paul Gordon

Play staged by George Henry Trader and Mr. Kelly.

Anthony Paul Kelly possesses courage—the courage of youth and the courage of his convictions. In his playwriting aspirations he has entered where the angels of most of the Broadway shows fear to tread. He has invested—so it is gossiped—$50,000 which he garnered from his success "Three Faces East" in his endeavor to capitalize the increasing interest in psychic phenomena.

In short, Mr. Kelly has attempted to carry on in terms of drama what Sir Oliver Lodge, Conan Doyle, Basil King and Prof. Hyslop have written so arrestingly of these last few years. His idea is gigantic—and quite ennobling in its message of kindliness, but his technique is faulty, his imagination is not sufficiently developed, his philosophy is never mature. Such impressions the thoughtful must take away from a performance of "The Phantom Legion," though there is at no time any question of sincerity on the part of the author.

The war has brought about a tremenduous interest in spiritualism. Such an interest was bound to be manifested in the theater sooner or later. Mr. Kelly deserves credit as the first to break a lance in its behalf even though it is a novice's lance. Concerned as his play is with the death and spiritual existence of

three young American soldiers, there is opportunity here and there for an impressive scene written and acted with appropriate simplicity and feeling. But for the main part the play is commonplace and tedious.

Once the dead heroes gain spiritual form they assume a depression that casts its spell unmistakably on the audience. With extravagant postures and in monotonously sepulchral tones they set out to exert an influence upon their old environment. How could they be interesting under the circumstances? How could they seem the proper spiritual ideal even though, thankfully, they did occasionally indulge in the boyish slang of the American streets?

Only two performances stood out in their general excellence, the mother of *Effie Ellsler* being effective in its representation of pathos and homely Americanism and an English sergeant played by *John M. Troughton* being graphic in its suggestion of the superstitious veteran.

• • •

BROADWAY BUZZ

A new lease in life seems to be in store for the Theater Guild. Emanuel Reicher has joined the organization and when it is recalled that Reicher has made some of the most notable productions of the last few seasons for the Jewish Art Theater it is likely that the plays at the Garrick will take on a new significance.

More and more are authors becoming their own producers. Last week the list was joined by Anthony Paul Kelly, but then it is certain that "The Phantom Legion" would not have interested the producers who are anxious to keep on the right side of the ledger. It is said that Kelly tried last summer to induce George C. Tyler to produce the play, even offering to pay for the production.

The *Nation* of recent issue has an article of unusual interest—a sort of undisguised biography of Samuel Shipman's attempt to gain the favor of the critics. It pointed out the inability of the critics to see the parallel between Shipman and his poet-garbage-collector hero in "First is Last." Shipman, it declared, had attained great Broadway success by employing the same standards that other successful playwrights have used. But whereas the other playwrights had gained the approval of the critics, Shipman was still without a friend among the reviewing fraternity.

THE MIRROR IS
Publishing a Christmas No. in Colors Next WEDNESDAY
Giving All the News, Every Week, Pages 1982-83, 1992-93, 2004-05
Illustrating Show Reviews and Bills, Pages 1981, 1991, 1996, 1998
Running Every Week An "Ahead and Back" Column, Page 1982
Reporting Feature Pictures First Runs by Wire, Pages, 2008-12
Giving Complete Picture Programs With Music, Pages, 2010-12
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CRAWFORD REPLIES TO HILL

Middle West Manager Says Failure of One Night Stands Lies in Excessive Terms and Heavy Cost of Operation

ROY CRAWFORD, of the Crawford Circuit of theaters, has written a letter to Gus Hill, a copy of which he has sent to THE MIRROR, in reply to Mr. Hill's recent protest concerning the one night stands which was printed in this publication. Following is Mr. Crawford's comments upon the situation:

Columbia Theater Building,
New York City.

Dear Mr. Hill:

I read an article in last week's New York DRAMATIC MIRROR as to what you say about "What's the matter with the one night stand?" and that in time there would not be any one night stands. Well you are right, but you don't say what's the trouble. I can tell you, being in it for thirty years. There are two things wrong with the one nighters. Lack of terms and the expense of running a theater, that is the stage hands. Mr. Hill, you never heard of a one night stand manager becoming rich. If a one night stand manager made $10,000 a year he would think he made a million. But instead of this if he makes insurance, taxes and a salary he has to be satisfied. If it was not for our vaudeville connections and also the Gayety Theater in St. Louis we would be digging potatoes out on our ranch.

A beautiful theater like the Crawford Theater in Wichita can hardly get by on the year after taxes and insurance are paid. Well, what's going to be the result? It's this, as far as we are concerned: we are getting out of it, or we are trying to. If we can possibly turn the Grand in Topeka and the Crawford in Wichita into other amusements such as vaudeville, we are going to do it, and then there will be no place to show the one nighters in these two cities. What's the use of keeping the theatres open for a few producers who don't give a —— for you and are fighting all the time because you ask for five per cent more? If a producer makes $50,000 to $100,000 on an attraction do they give any reasonable proportion to the one nighters? I should say not.

Stage hands are getting $2.00 a performance and 75 cents an hour over time. Gross is $1,000 or more, terms 75-25, stage bill $60.00 to $80.00, with the light, heat, orchestra, manager and other salaries, newspaper advertising and bill posting. What's left? NOTHING.

This is the first year we have made any money at the Grand, Topeka, for ten years. Why? Because we have leased the theater. But the lessees are losing money. It is something for the producers to THINK OVER and THINK OVER QUICK if they expect ANY ONE NIGHT STANDS NEXT SEASON. I have given you real FACTS, not guesswork.

Yours truly,
ROY CRAWFORD.

To Launch Drive

At the first grand annual ball of the Actor's Equity Association at the Hotel Astor next Saturday, Ethel Barrymore will raise the Equity's new flag and John Charles Thomas will sing the Equity's new song. The ball will launch a campaign to raise a fund for the Equity's $700,000 clubhouse. The flag of the actors' union, designed by Charles A. Stevenson, has a white field with a red five pointed star, representing the four branches of the theatrical profession and the American Federation of Labor.

• • •

In Prize Play

Ida St. Leon is a recent addition to the cast that will appear in Rachel Barton Butler's comedy, "Mamma's Affairs," which won the Harvard contest. Others already engaged for the roster are Effie Shannon, Amelia Bingham, Katherine Kaelred, George Le Guere and Little Billy.

• • •

Miller-Bates Play

Henry Miller and Blanche Bates in a new comedy by James Forbes, entitled "The Famous Mrs. Fair" will be the next attraction at the Henry Miller Theater. The Premiere is scheduled for next Monday night.

• • •

"Ben Hur's" Twenty-First Season

"Ben Hur" will begin its twenty-first season under the direction of Klaw and Erlanger early in February. It was first presented in 1899.

"Carnival" at the 44th St.

The Shuberts announce that on Monday evening, December 22nd, Godfrey Tearle will be seen at the Forty-fourth Street Theater in "Carnival," a new romantic drama in three acts by H. C. M. Hardinge and Matheson Lang. Prominent in Mr. Tearle's supporting company are A. E. Anson, Mary Malone (who has come from England to appear in "Carnival"), Olive Oliver, Schuyler Ladd, Bazil West and Laura Alberta.

• • •

Goldoni School Reorganized

The Goldoni School of Opera which operated in pre-war days at the Teatro Goldoni in Florence, Italy, has reorganized in New York under the direction of Thomas Egan, the Irish tenor. The new location is in Greenwich Village.

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Belasco Gets Bennett Play

David Belasco has obtained the American rights to Arnold Bennett's play, "Sacred and Profane Love," which other New York managers have been striving for.

• • •

"Phantom Legion" Stops

"The Phantom Legion" was withdrawn from the Playhouse on Saturday night, and that theater will be dark until the production there of "For the Defense" next week.

"ROXY"

Chicago Sees Lola Fisher in New Kummer Comedy

In "Roxy" Clare Kummer has written a quaint play, daring in some ways and a most delightful offering as a whole. It is treated in a way that only Miss Kummer knows. It is well played by an excellent cast in which *Lola Fisher* and *Emmett Corrigan* are co-starred.

The play was presented by *George C. Tyler* at the Blackstone Theater Chicago, last Wednesday night and ran with an unexpected smoothness.

Roxanna Bliss, known as "Roxy," a winsome girl of twenty who hails from Slocumville, Mass., has ideas about her gifts for giving business advice. She goes to New York and calls upon Cyrus Townsend, business genius and millionaire, hoping she may act as his confidential adviser. Greatly impressed with her beauty and charm and believing she can make him happy, Townsend engages her at a salary of $10,000 a year and surrounds her with every luxury and comfort at his 68th Street apartment, it being understood that she will travel with him occasionally.

She is so childishly innocent, that after ten days deliberating he is too timid to carry out his purpose. Townsend later asks Roxy to marry him, so in order to carry this out he tells his wife that he will quietly divorce her—but she does not take him seriously and suggests that they go travelling. Then there is a scene between father and son for possession of Roxy. Of course the son wins.

Lola Fisher gave a charming performance in the role of "Roxy" while *Emmett Corrigan* was excellent as the stolid magnate of millions. *Saxon Kling* was capital as the son. *Diantha Pattison* and *Beryl Mercer* deserve special mention and the rest of the cast was good. BONIEL.

• • •

New Woods Play

A. H. Woods will present shortly after the holidays, by arrangement with Grossmith and Laurillard of London. "Tilly of Bloomsbury," a comedy by Major Ian Hay. The cast will include O. P. Heggie, Eva Le Gallienne, Lawrence Grant, Nellie Hodson, Blythe Daly, Frank Hector, Alice Esden, George Giddens, Mrs. Edmund Gurney, Lyonnel Watts, Yetla Nicoll, Gipsy O'Brien, Arthur Metcalfe, Cecil Cameron and Edward Foster.

• • •

Adele Rowland Quits

Adele Rowland, who has been one of the principals with "Angel Face," the new George Lederer show, has handed in her notice, Miss Rowland leaving the show in Boston. The New York cast will be in full shape before the show leaves the Colonial in the Hub.

• • •

Emmanuel Reicher with Theater Guild

The New York Theater Guild has engaged Emmanuel Reicher to produce its next three plays, the first of which will be Tolstoi's "The Power of Darkness."

Get Busy—Buy Red Cross Christmas Seals And Help Cause.
"Stand From Under" by McGuire Slated for January.
Leon Errol Has Proposition With Ziegfeld to Stage New Show.
"Tiger, Tiger" Opens Chicago Engagement At Powers', Jan. 11.
Ziegfeld "Follies" Has A Ten Weeks' Stay Booked For Chicago.

AHEAD & BACK

The manager with Gus Hill's Minstrels (the George Wilson show) is Charles Williams and the man ahead is Sam Dawson.

Back with George Watts' western company of "The Revelations of a Wife" is W. B. Fredericks, while Ed. Everett is the agent. With Gatts' eastern company the man back is Joe Hewitt, while Jim Feltz is the advance man.

With the three Gus Hill "Bringing Up Father" companies the managers are distributed as follows: (a) William Garren, (b) Harry Bastick, (c) Griff Williams, and the agents: (a) Charles S. Foreman, (b) John Pearsall, (c) Frank Cosgrove.

"A Daughter of the Sun," direction of George Gatts, is on the road in two companies, with the western show managed by George Stutzman and the agent Harry Sutherland, with the second man being John Ehrman; the western show has J. P. Daley as agent, John Butler, second man, and J. W. Castle as manager.

Ed. Dolan, with the Gus Hill advance forces last year, is with one of the traveling burlesque shows this season.

Gus Hill has three companies of the new version of "Mutt and Jeff" with the shows handled as follows: (a) Billy Barry, manager; agent, J. E. Clifford; (b) Harry Hill, manager; Carl Zoellner, agent; (c) Joseph Pettingill, manager; George Latour, agent.

Managing the George Gatts' company of "The Unmarried Mother" is William Conlin, while the advance pilot is J. M. Jacobs.

• • •

Billie Burke to Head Own Company

F. Ziegfeld, Jr., has decided to make the "Caesar's Wife" organization a permanent one. With this end in view, he has arranged to present Billie Burke each Spring in a revival of an old comedy. The first play selected will be "The School for Scandal." Joseph Urban will design the scenery and the costumes will be made in London. Plans have been prepared for a new theater which Mr. Ziegfeld says he will build as a permanent home for Miss Burke and her company.

• • •

"Golden Girl" Premiere

"My Golden Girl," the new Victor Herbert musical play, will have its first performance at Stamford on Friday night, December 19. Harry Wardell is the producer. The piece will then be seen in Providence, and Washington and soon after that in New York.

• • •

New Operetta for Cort

John Cort has accepted for early production a new operetta, entitled "Mariska," the book and lyrics of which are by Irwin Cortland, Harry L. Cort and George E. Stoddard, and the score of which was written by Otto Matzon. It is announced that a well-known operatic star will appear in the title-role.

• • •

Fields's Summer Revue

Lew Fields has arranged to present a revue next summer. Fields himself will not appear in the piece, which he says will be on the lines of his "Midnight Sons."

TO MERGE AGENTS

Managers Plan a Combination to Check Speculation

The plan of the theatrical managers to stop ticket speculation probably will be formally adopted this week by the Producing Managers' Association. This plan calls for a strict supervision of the tickets given out to agencies, which is to be made possible by bringing the various brokers together into a single corporation.

Under the purposed plan the Tyson, McBride, and Bascom agencies will combine to distribute tickets to the smaller brokers, and in this way a strict check will be kept upon the various agents. One of the results of the system will be to make ticket broking practically a closed profession, as only the brokers now in business will be taken into the combination.

Another result of the new arrangement will be the elimination of so-called "buys," under which an agency buys a certain number of seats for an attraction for a stipulated number of weeks. This system has been credited with causing a large part of the illegal speculation.

• • •

IS THAT SO!

J. J. Scholl, casting director for *John Cort,* has written a Mexican serenade for Mr. Cort's new dramatic production, "The Whirlwind," in collaboration with *Carrier Worrell.* The new serenade will be sung by *Mme. Mimi Aguglin,* who is to make her metropolitan debut in English in "The Whirlwind."

Stephen Wright has been engaged for an important role in "The Purple Mask" in which *Lee Shubert* will present *Leo Ditrichstein.*

Hattye Fox, daughter of the famous *Della Fox,* made her first appearance with *Charlotte Greenwood* in "Linger Longer, Letty" at the Fulton Theater on Saturday night.

Edmund Gurney has been engaged for the "The Mood of the Moon."

Ann Winston has joined the cast of "Scandal" at the Thirty-ninth Street Theater.

Henry Herbert has been engaged for "The Way to Heaven."

• • •

Cast of "The Grass Widow"

The following engagements for "The Grass Widow" are announced by Madison Corey and Thomas Stark: Theodora Warfield, Edith Allen, Charles Clear, Frank DeMont, Gracia DeMont, Arthur Millar, Tom O'Hare, Mlle. Marie Louise Gombier, Chester H. Miller, Donnell Dumbar Avirett, Libby Kipp, Eda Morris Wood and a large singing, dancing chorus.

• • •

Hurtig Producing Play

Jules Hurtig, of the firm of Hurtig & Seamon, will become a producer of regular plays. With Mabel Brownell in the principal role he will offer soon a comedy drama called "The Pendulum," by Alberta Stedman Eagan and Bide Dudley.

• • •

"Sign on the Door"

"The Sign on the Door," Channing Pollock's new play, will open at the Republic Theater on Friday evening, December 26th. Herbert Broderick and Paul Everton have been added to the cast.

CUDIA'S PLANS

To Put Out Dramatic and Operatic Companies

The organization of several new dramatic companies which will tour Central America and of opera companies which will tour the United States after opening in New York, is announced by Signor Salvatore Cudia, the coach and producer.

Signor Cudia's versatility has made him an original figure in the world of music and drama. After making a reputation as a lecturer and newspaper editor, he managed for nine years the Salvini Italian Dramatic Company, in many of whose productions he also played the leading roles. During the war he was assigned to Camp Humphreys, where he solved a problem for the military authorities by teaching English to a unit of 4,000 Italians. Returning thence, after his honorable discharge, by way of Washington, he organized the Community Italian Opera Company, the practical object of which was to improve the condition of the Italians in that city by enabling them to hear and to participate in the work.

• • •

Getting "Joan" Ready

"Joan of Arkansaw," the new Arthur Hammerstein musical comedy, that's playing the Shubert Majestic, Boston, is in the experimental and reconstruction shape, with Ralph Herz joining the cast this week to replace Frank McCormack, and a section of the book being rewritten. The show was well received in Boston with Julia Kelety and Joseph Barton receiving some bully notices. Coccia and Amato were also given special mention for their dancing.

• • •

"The Whirlwind" to Open

The opening of "The Whirlwind" at the Standard Theater will take place on Tuesday, December 23.

MacGregor and Patch Start Work

Edgar J. MacGregor and Wm. Moore Patch have organized a new producing firm which commences activities immediately. Their first production "The Sweetheart Shop," a musical play with book and lyrics by Anne Caldwell and music by Hugo Felix is now in rehearsal and is scheduled to have its out-of-town premiere in Baltimore the first week of the new year. The cast now in rehearsal under the direction of Herbert Gresham includes Harry K. Morton, Albert Brown, Esther Howard, Zella Russell, Mary Harper, Estelle McNeil, Robert MacClellan and Sammy Weston. Julian Alfred is staging the musical numbers.

• • •

"Betty Be Good" Being Fixed Up

The new Stewart & Morrison production, "Betty Be Good," which has book and lyrics by Harry B. Smith and tunes by Hugo Riesenfeld, is being fixed up for an anticipated Broadway showing by playing an extended engagement at the Shubert Wilbur Theater in Boston. Charles Sinclair staged the show while the dances are by Vaughn Godfrey.

• • •

"Forbidden" at the Manhattan

"Forbidden," a new modern drama by Dorothy Donnelly, produced by George Mooser, will have its first metropolitan presentation on the stage of the Manhattan Opera House Saturday night, December 20th, with a cast headed by Martha Hedman.

• • •

To Present "Dear Me!"

"Dear Me!" a comedy by Luther Reed and Hale Hamilton, will be produced in Atlantic City on New Year's Day by John Golden. Mr. Hamilton and Grace La Rue will be co-starred.

THE BROADWAY TIME TABLE*

FOR WEEK ENDING DECEMBER 13

Theater	*Play*	*What It Is*	*No. of Times*
Astor	East is West	*Peg under the Willow Tree*	433
Belasco	The Son-Daughter	*Pell Street dramatized*	37
Bijou	His Honor, Abe Potash	*Famous figure in politics*	81
Booth	Too Many Husbands	*Witty British Comedy*	84
Broadhurst	The Crimson Alibi	*Who killed Cock Robin*	143
Casino	The Little Whopper	*A little lie set to music*	81
Central	The Little Blue Devil	*The Blue Mouse set to music*	57
Century	Aphrodite	*Gorgeous pageant*	24
Geo. M. Cohan	Elsie Janis and Her Gang	*A bomb-proof revue*	24
Cohan and Harris	Royal Vagabond	*Cohanized musical comedy*	329
Comedy	My Lady Friends	*Sparkling farce*	21
Cort	Abraham Lincoln	*To be reviewed*	8
Criterion	One Night in Rome	*Laurette Taylor as a palmist*	23
Eltinge	The Girl in the Limousine	*Beddier than ever*	89
Empire	Declassee	*Brilliant play and playing*	89
48th Street	The Storm	*Fires of love and forests*	93
44th Street	Nothing But Love	*Agreeable musical comedy*	80
Fulton	Linger Longer Letty	*Miss Greenwood strikes quarter to six*	36
Gaiety	Lightnin	*Triumph for Bacon*	551
Garrick	Rise of Silas Lapham	*Dramatization of novel*	31
Globe	Apple Blossoms	*Kreisler and Jacobi music*	87
Greenwich Village	Curiosity	*To be reviewed*	4
Harris	Wedding Bells	*Peals of laughter*	45
Hippodrome	Happy Days	*Panorama with a thrill*	189
Hudson	Clarence	*Typical Tarkington*	106
Knickerbocker	Roly Boly Eyes	*Leonard out of vaudeville*	101
Liberty	Caesar's Wife	*Diplomacy and love in Cairo*	32
Longacre	Adam and Eva	*Well acted light Comedy*	106
Lyceum	The Gold Diggers	*Chicken a la Hopwood*	106
Lyric	The Rose of China	*Romantic musical comedy*	80
Manhattan	Forbidden	*To be reviewed*	1
Maxine Elliott's	The Unknown Woman	*Fireworks from the Yiddish*	48
Miller's	Moonlight & Honeysuckle	*Pleasing sentimental trifle*	197
Morosco	Civilian Clothes	*Comedy of the returned hero*	115
New Amsterdam	Monsieur Beaucaire	*Reviewed in this issue*	12
Nora Bayes	Greenwich Village Follies	*Varied revue*	184
Parisien	Repertory	*French company*	37
Plymouth	The Jest	*Triumph for all concerned*	190
Princess	Nightie Night	*Farce without a bed*	120
Punch and Judy	Miss Millions	*Reviewed in this issue*	15
Selwyn	Buddies	*Quaint soldier comedy*	65
Shubert	Magic Melody	*Romantic operetta*	47
39th Street	Scandal	*Was a sensation in Chicago*	117
Vanderbilt	Irene	*Unusually good musical comedy*	11
Winter Garden	Passing Show	*Zippy Winter Garden revue*	77

This Mirror Feature is imitated by other Amusement papers.

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately Send Reliable Addresses to the Office of the Association

At the zenith of his successful fight for his and their organization, British actors have lost temporarily a gallant and strenuous leader in Sydney Valentine, chairman of the Actors' Association of Britain. The manner of it was intensely dramatic and tremendously impressive. At a meeting called to ratify the new contract he had worked so hard to obtain, at a climax of excitement and enthusiasm, he was stricken down, a victim of his own strenuous eagerness. Sad, indeed, must be all those who knew him, now that he is dangerously ill, and we, the actors of America, sympathize with them.

Sydney Valentine, fellow worker, we pay you homage and respect; we thank you and your association for the loyal and welcome assistance during our recent strike; we honor you for your great work and we love you for your humanity, hope and pray that you will soon be restored to continue your useful work.

Players in popular price companies should remember that the conditions surrounding their particular branch of the profession are very different from those of the more pretentious companies. Managers of popular-price productions must be allowed more latitude in their contract or be driven out of existence altogether, in which case many hundreds of splendid professionals would be deprived of a living.

We try to view the matter largely. We know that the prosperity of the manager means the prosperity of the actor. You cannot curtail one without affecting the other; if you tax an industry out of existence there is no longer a revenue from it.

We are out to help the small time actor, but in such a way that he will find more work to do instead of less. Therefore in drawing up his standard contract it may be necessary to allow a greater number of performances per week than eight.

Several papers, copying one another, we suppose, stated that George La Guerre at our recent meeting made a motion to contribute a thousand dollars to the Publicity Fund of the steel strikers. As it happened, George La Guerre was not even present.

• • •

"Scandal" for Australia

Harry Cohen, who has been acting in the capacity of general manager for Walter Hast, has acquired the Australian rights for "Scandal," and will sail from San Francisco in January. Mr. Cohen will take with him an American company, which will be headed by Doris Duane.

• • •

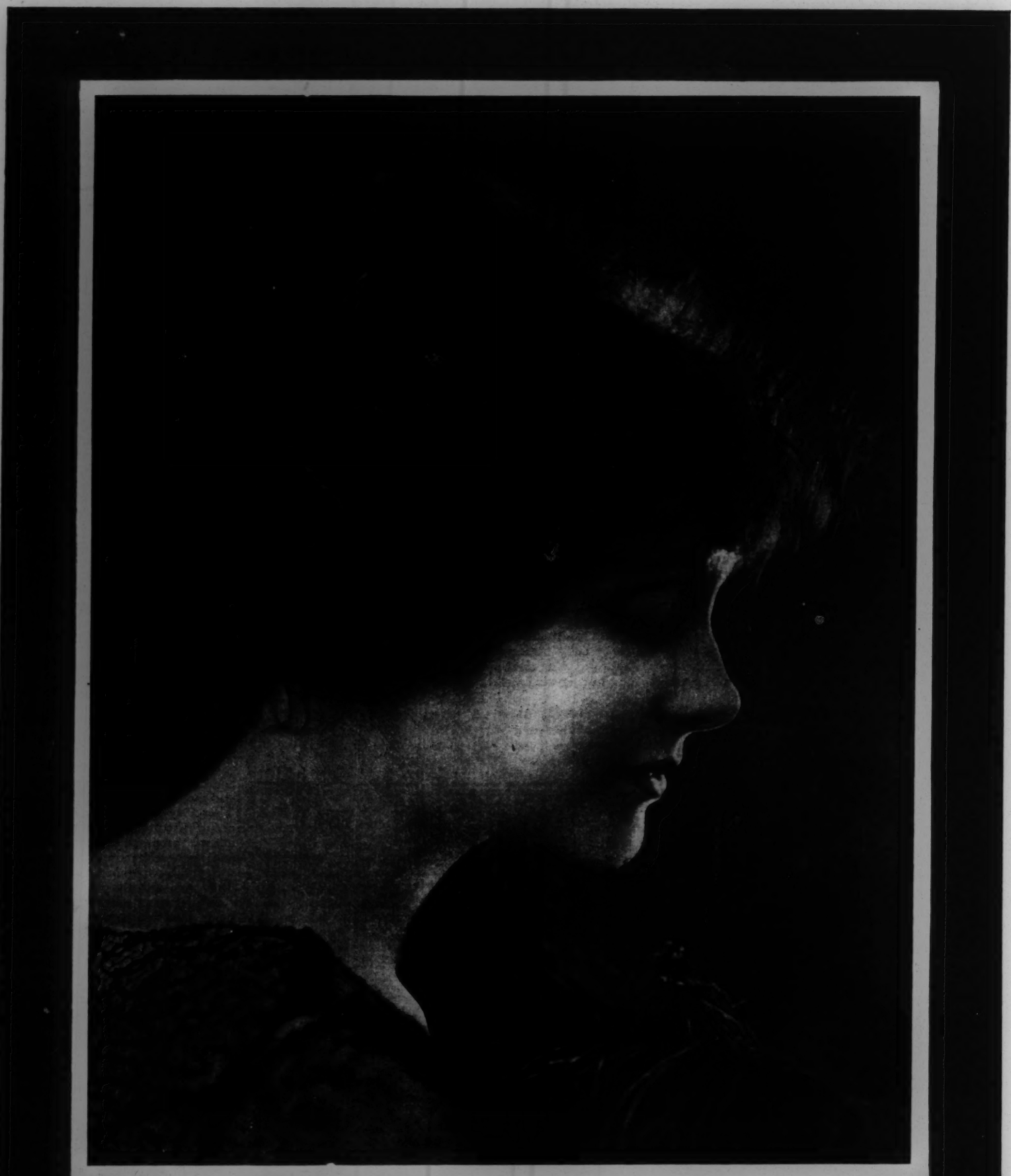
"Voice in the Dark" Moves

A. H. Woods will present "A Voice in the Dark," with the original Republic Theater cast at the Shubert-Riviera Theater for the week beginning Dec. 22.

• • •

"Rollo's Wild Oats"

Clara Kummer's comedy to be presented by the Selwyns after the holidays, is called "Rollo's Wild Oats." Roland Young will play the title part.



ELSIE FERGUSON *Recently Seen "In the Witness for the Defense," a Paramount-Artcraft Picture*

PEARL WHITE

The Popular Star of Pathe's Serials

State and Lake Blvd. **Lester** Chicago, Ill.

COSTUMER DESIGNER CREATOR

These articles are made of solid Lester Brilliant and sparkle as if set with thousands of tiny diamonds.

More Brilliant than Rhinestones.

No 12—ELABORATE PICTURE HAT of solid brilliant, 22 inches diameter. With or without silver lace crown, $25.00.

No. 7—TOMMY ATKINS HAT and SWAGGER STICK of solid brilliant. Regulation size. Hat, $6.00. Swagger stick, $3.00 Both for $8.00.

No. 4—CLOSE FITTING TURBAN of solid brilliant. Trimmed with ostrich tips of standard colors, $14.00. Without ostrich tips, $10.00.

No. 10— FUTURISTIC PICTURE HAT of solid brilliant. 21 to 25 inches from point to point. With or without crown of silver lace or ribbon, $15.00.

No. 8—ARTISTIC TAMO' SHANTER. Made of any color velvet, inlaid with brilliant polkadots, $10.00.

No. 14—POKE BRIM of solid brilliant, tied in back with silver ribbon streamers. $6.00.

No. 9—FRENCH HEELS of solid brilliant. Special Price, $3.50. Quickly adjusted to any slipper or shoe, giving greater sparkle than jewels. Send size of slipper or send slippers and we will adjust them without extra charge.

NO MAN'S LAND

·By Mlle·Rialto·

"MONSIEUR BEAUCAIRE" carries us back to the days when knights were bold and to hoop-skirted ladies who, with hair powdered white, set Dame Fashion a merry chase with their love for brocades, silks and satins. Some of the finest examples in costumes of the period when our M. Beaucaire, Duc d'Orleans, etc., came to set afire the heart of Lady Mary Carlisle, are to be seen on the boards of the New Amsterdam Theater, where a musical version of Booth Tarkington's play is nightly bringing the joys of Beaucaire's love adventures to the public eye.

And it seems as though *Blanche Tomlin* were the ideal choice for Lady Mary, as she possesses a charming voice and is a decidedly comely lass, too. She is at all times

Beautifully Gowned

and wears her daintily rustling silks with distinction. She first appears in a gown of pure white, made with the wide hoops, and slender waist and low cut bodice of the Louis XIV period, and with her wig of white she presented a charming picture. Then in the second act, where her heart is gayly pit-a-patting to the love lyrics of Beaucaire, she wore a shaded peach color dress. But it was not until the final act that her beauty was set off to its fullest advantage. In this act she chose a gown of Dresden pink and blue, which was exquisite. It was hoop-skirted and trimmed with rosebuds and cream lace, and with a band of pink buds in her powdered hair, she made a picture sufficiently beautiful to set every masculine heart a-thumping. Then there came *Marjorie Burgess,* a

Charming English Miss

who, as Lucy, also shines as a British beauty. She has a rather stormy love affair with a Red Coat, but as her troubles are finally over, she has some kindly songs to sing and a gay little dance to do. Sartorially, she was quite overshadowed by *Miss Tomlin,* but some of her gowns stood out as very dainty and pleasing affairs.

Miss Burgess looked particularly charming in an evening gown which, with its low bodice and full skirt, made her petite figure stand out in a room full of court ladies. And these

Court Ladies

may it be said, were very alluring creatures. Their gowns were so full of color and of such rich material, and so generally appealing that it is almost impossible to describe their splendor. And then, passing from the splendor of Louis XIV to the dash and chicness of 1919, the busy first-nighter visits the Punch and Judy, where "Miss Millions" frolics, *Valli Valli* is featured in this play and as a sort of

Rags to Riches

heroine, she jumps from black and lavender waitress' frocks to an evening gown of white satin and sequins. This evening dress is quite the prettiest thing *Miss Valli* wears, and makes her look very youthful and dainty. It has a decidedly short, full skirt, and a snug little waist, cut low. With it Miss Valli carried a white fan, which she used with graceful sweeps. But before donning this attractive frock, *Miss Valli* appeared in a very

Charming Negligee

of Alice blue over shell pink—and a very pretty combination of colors this was. Finally, to show that ginghams are no longer the style down on the farm, *Miss Valli* came forth in a rural scene attractively dressed in pale pink chiffon. And with this pleasing little frock, she wore a lovely picture hat, beribboned and in general imparting a festive air of Spring, and youthful romance. In contrast to *Miss Valli's* role of sweet young miss, *Louise McIntosh* was seen as a nagging wife, with a penchant for

Smart Frocks

of subdued colors. She made her entrance dressed in tan, a beautifully fitting and simply designed afternoon gown that was both becoming and worthy of comment. Then, for an evening role, she chose gray, trimmed with sparkling black jet. Appearing with her was *Vera Rosander* as a bored society maiden. Her frocks were colorful and lovely. Her first dress, of light blue, was girlish and appealing, while her evening frock, of

Orchid Chiffon

was indeed beautiful. Adding to a picture gay with bright colors and rich materials, came *Jessie Standish* who as a proprietress of a tea shop, wore lavender, but as a visitor in society circles, donned gay and bright colors. Her dresses were all pretty, and particularly becoming, was a chiffon frock worn in the last act, with a shade-hat of white. The costumes for the "Miss Millions" company were made by *Bendel* and *Mme. Helene Price,* while the hats were by *Lyness.*

While all the members of this company were well groomed by these fashion experts, there have been many visitors at first-nights lately who deserves a word or two of praise for the

Taste and Beauty

of their costuming. Among this group is *Elsie Ferguson,* who came to "Monsieur Beaucaire" dressed in black, over which she wore a chinchilla wrap of great beauty. And then there was *Ruth Chatterton* in Nile green and silver. *Mae Murray* in pale pink and Ermine coat, and *Jeanne Eagels* in pale green.

Lola Fisher

will soon be seen here in a new Clare Kummer play, entitled *"Roxana,"* and then we may expect to see some of the season's prettiest clothes. For *Miss Fisher* has a decided gift for selecting smart and lovely gowns.

Georgia Lucille Mooser, daughter of George Mooser, who will present "Forbidden" at the Manhattan Opera House Saturday night, came all the way from Hong Kong to play the role of Wanda. Miss Mooser, who is only twelve years old, spoke Chinese and Japanese fluently when she was three years old, and before she was seven she had made six round trips across the Pacific.

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Anderson Revue Getting Ready for Broadway

"Frivolities of 1919," the new *G. M. Anderson* revue, is being whipped into shape for an invasion of a Shubert house on Broadway early in January at the Boston Opera House, Boston.

While it's a certainty that hits will be made by *Nan Halperin* and *Henry Lewis*, the work of the *Kouns Sisters, Sara and Nellie*, prima donnas of the show, as well as the dancing *Barr Twins*, are bound to prove distinct features.

John Flynn is a tenor of note, having a wonderfully sweet voice that is given full play in such numbers as *Music* and *Military Music*, both corking good numbers, with music and lyrics by *William B. Friedlander*.

The *Kouns Sisters* work in most advantageously two of the finest voices heard in revue work in this neck o' th' woods. Their famous *Echo Song* is offered amid a special Alpine scenic atmosphere that gives the number a wonderful effect. One of the song hits of the show, *In Peacock Alley*, is sung by *Sara Kouns*, with a display of gowns by the show girls.

Frank Davis and Adele Darnell offer "Birdseed," with some snappy material that is both new and entertaining. *Davis* proves a comedian of worth, while *Miss Darnell* looks like a million dollars. *Davis* later appears in several of the travesty scenes, working to good advantage in "Omar the Wine Maker," which has *Edward Gallagher* and *Joe Rolley* doing some timely comedy work.

William Anthony McGuire not only wrote the "Scandal" satire, but also cleverly conceived the comedy for the "Omar" scene as well as that of a "Little Monkey Business."

There are many scenes, beautifully staged. On the program each scene is labeled a "frivol." One works in a *Nip and O'Brien* acrobatic dance, while another has the *Seven Musical Nosses*, offering a selection The *Nosses* also dress handsomely, and appear in the big *Military Wedding* number that *Nan Halperin* does.

Ed. Gallagher and *Henry Lewis* keep the fun at fever height by their fast work, the former doing some of the best work of his career, while *Lewis* is irresistibly funny with his monologue and songs, and does some really clever work in his scenes with *Gallagher* and *Miss Halperin*.

Fletcher Norton shows artistic endeavor in make-up, and by his work in the big "Omar" scene does some effective work.

MARK.

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WHERE SHOWS ARE HOW THEY DID

BOSTON: "Angel Face" will remain but two more weeks at the COLONIAL where thousands of Boston playgoers have witnessed this tuneful comedy. This is the last week at the MAJESTIC for "Joan of Arkansaw" who will depart for Broadway on Saturday night, where we are sure she will prove as popular as in Boston. "Good Morning, Judge" continues to please at the SHUBERT, and Alice Brady in "Forever After" is playing to capacity houses at the PLYMOUTH. Jane Cowl will close Saturday night at the PARK SQUARE where she has been trying out her latest vehicle "Smilin' Through" to the utmost satisfaction of all who went to see. "Betty Be Good," a new production put on by Stuart and Morrison, is pleasing at the WILBUR, although we will admit that "Betty" might be better. Another play which has been delighting audiences for weeks is "Three Wise Fools" at the TREMONT which will close a very successful engagement on Saturday night. The "Frivolities of 1919" the newest and most pretentious of the Shubert revues is proving no exception to the rule under the personal management of G. M. Anderson, one-time screen favorite. At the HOLLIS, "John Ferguson" a play which made New York sit up, is doing big business.
Gleeson.

PHILADELPHIA: BROAD—"Daddies" entered on its last week of a higaly successful engagement. The excellent acting of John Cope won praise from the press. "Dear Brutus," Dec. 22. FORREST—Julia Sanderson, more charming than ever, dances delightfully in "The Canary," and Joseph Cawthorn and Maude Eburne supply plenty of laughs. Doyle and Dixon dance wonderfully. Last week. "The Rainbow Girl," with Billy B. Van, returns for a third engagement, 22nd. GARRICK—Frances Starr in "Tiger, Tiger," indef. CHESTNUT ST. OPERA HOUSE—"Oh, My Dear," got the best notices of any musical show this season, and deserves all that is said about it. Excellent company, to fine business. Indef. LYRIC—"The Riddle: Woman." Bertha Kalich and a well-drilled company in a somewhat stilted performance. Last week. Sam Bernard and Irene Bordoni in "As You Were," new musical show, 22nd. ADELPHI—Last week of the clever comedy, "Tea for Three," with Ernest Lawford and Charlotte Walker. Followed by Florence Moore in "Breakfast in Bed." SHUBERT—Lew Fields seems to have settled down for a run in "A Lonely Romeo." Pleasing musical show with some good dancing. Conn.

PITTSBURGH: NIXON—Billy B. Van and his coterie of lively players opened to a big house with "The Rainbow Girl." Performance was highly meritorious. Van made a hit. Week of Dec. 22 the Ed Wynn Carnival will be the attraction. ALVIN—"Somebody's Sweetheart" with William Kent in the leading role opened to a capacity house and won many new friends. Week of Dec. 22, "Monte Cristo, Jr.," will be here. PITT—"Oh, What a Girl," was a revelation. Sam Ash, Frank Fay, Hazel Kirke, Sam Curtis, Harry Kelly and Elizabeth Moffat were at their best and won lots of applause. Week of Dec. 22 Louis Mann will be seen in "Friendly Enemies." DUQUESNE—"The Whirlwind," with Mimi Aguglia and an all star cast, opened to a big house and drew storms of applause. Week of Dec. 22 "Old Homestead" is the attraction.
Latus.

SAN FRANCISCO: COLUMBIA—At the Columbia Dec. 7, Julian Eltinge opened a week's engagement in "His Nineteen-Nineteen Revue" to a crowded house. He will only stay one week and will then make a tour of the world. May Robson comes to this house Dec. 15 in "Tish." CURRAN—The Curran had an excellent performance of "Civilian Clothes" by William Courtenay. It ran two weeks. On Dec. 14, "7 Days Leave" will come to the Curran. CASINO—The Casino has Will King this week in "Koochy Koo."
Barnett.

VANCOUVER: "A Prince There Was" proved quite up to expectations during its four performances here, Dec. 4, 5, and 6. James Gleason headed an excellent company, and the performance was much enjoyed. "Ole Oleson" made its annual appearance the same week. Coming are: "Seventeen," Dec. 11-13; and the Devereux Players, Dec. 15-16.
Wood.

WASHINGTON: NATIONAL—John Cort's "Flo Flo" played to large audiences during the week. Mrs. Fiske in the comedy, "Mis' Nelly of N'Orleans," opens Dec. 15 with a big welcome awaiting. POLI'S "The Passing Show of 1918" played to capacity audiences during the week with an extra performance Sunday night to accommodate the rush. Dec. 15 Barry McCormack presented a new comedy by Willard Mack entitled "Sunrise." BELASCO—W. A. Brady's "The Man Who Came Back," featuring Arthur Ashley, finished a very successful engagement Dec 15. Godfreys Tearle and English company, in a new romantic drama, "Carnival." GARRICK—"She Walked in Her Sleep," after a very successful week is succeeded Dec 15 by Thurston, the Magician.
Warde.

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STOCK PLAYS IN MANY CITIES

BOSTON: COPLEY—This week, the Jewett Players have selected "Charlie's Aunt" as an appropriate holiday attraction. Somehow we never seem to tire of this comedy of "a thousand laughs." In the near future, Henry Jewett is planning to produce Sir W. S. Gilbert's "Engaged." In order to have every detail perfect, Mr. Jewett has been obliged to send to England for certain dress accessories. Gleeson.

FALL RIVER: BIJOU—The Bijou Players, Warren O'Hara's New Stock Co., will open their season Dec. 29, with "The House of Glass" as the opening bill. Manager O'Hara has engaged as his company Anne Bronaugh, Gretchen Sherman, Helen Larrimore, Marjorie Dow, Lloyd Sabine, Elmer Thompson, Russell Sage, Williard Foster, Grant Irwin, Russell Webster, Jack Platzar, and Ralph Cummings, director. Gee.

MONTREAL: ORPHEUM—The Orpheum Players produced "The Walk-Offs," an exceedingly bright satirical comedy of modern life, and gave an excellent performance. William Naughton and Margaret Knight scored in the two leading roles. Dorothy McCord did a clever piece of work as the divorcee, and Edith Spencer was altogether charming as the model. Hal Munis, Hervey Hayes, Claire Masselin and Helen Beresford appeared to advantage. Louis Wolford did a clever bit of character work as the negro, and Walter Bellows was very good as the Chinese servant. Dec. 15, "The Melting Pot." Tremayne.

NEW BEDFORD, MASS: NEW BEDFORD—With an enlarged company, the New Bedford Players presented week of 15-20 the musical comedy success, "Oh! Boy," and scored a big hit. Enid May Jackson and Peggy Page were most excellent. Rita Davis, John Gordon, Malcolm Arthur and Hooper Atchley gave strong support. Good chorus that could both sing and dance. Well staged. Pleased large attendance. Gee.

NEWPORT, R. I.: LAFAYETTE—For the second week of their engagement, the Kimball Weston Players presented "Nothing But the Truth," 15-20, to increasing attendance. Every member of the company has become very popular with the patrons, who are loud in their praise of the excellent productions that are being given them. Hugh Banks, Charles Bickford, Margaret Manners, Edward Evans, Albert Hichey, Beatrice Loring and Florence Madeira were seen in well-played parts, to which they did full justice. Well staged under the Kendall Weston management. Large attendance. Gee.

PHILADELPHIA: ORPHEUM—The May Desmond Players are offering Rex Beach's thriller, "The Barrier." It is well done and holds the audience throughout. Mae Desmond and Frank Fielder play the leads. They are both favorites in Germantown, and have a large following. Dec. 22, "Under Southern Skies." Conn.

PITTSBURGH: PERSHING—"Pollyanna" was the opening attraction of the Hazel McOwen Stock Company season in the Pershing Theater. Supporting Miss McOwen was Ralph Moody as leading man. Others in the company include Ruth Keckley Edwards, Johnny Higgins, Roy Hogan, Ernest Kast, Ruby LeCornu, Agnes Loftus, Harold Coclaflin, Walter Sherwood and Harry Briggs. Latus.

REGINA: SHERMAN—The Sherman players gave an excellent performance of "The Girl Out Yonder" Dec. 8-10. Sarah Gibney, Grace Whitcher, William Springer, Otto Wright and Bruce Miller were all at their best. "Why Smith Left Home," Dec. 11-13. Business has greatly increased at this house during the last two months. McIntyre.

ST. PAUL: NEW SHUBERT—"Alias Jimmy Valentine" gives the various members of the Shubert company an opportunity to appear at their best. Harry Hollingsworth as Jimmy, holds the sympathy of the audience throughout. Sydney Riggs as Jimmy's pal; Joseph de Stephani as the detective; Walter Greaza as the lieutenant-governor; and Don MacMillan as a reformed yegg, are convincing in their various roles. Inez Ragan as the banker's daughter, is splendid. Nan Crawford and Helen Keers make the most of small parts, and Lucille Moore and Bernice Fetsch as the bankers' children, are a delightful addition to the cast. Pfister.

SAN DIEGO: STRAND—Week of Dec. 7, the Brissac Players presented "The Song of Songs" in a most excellent manner, drawing big returns. Miss Brissac as Lily Kardos gave a most effective portrayal of the character. Brady Kline was Richard Laird and gave a very pleasing performance. Fred Raymond as Stephen Bennett gave his usual good performance. Marjorie Bennett and Maxine Isabelle Flood were quite charming; other members were seen to advantage. The piece was well staged. "Two Pair or Better," a new play by Austin Adams, follows. Chapman.

WILLIMANTIC, CONN.: LOOMER—Lorne Elwyn Stock, week Dec. 22, will open with "The Gamblers." Palmer.

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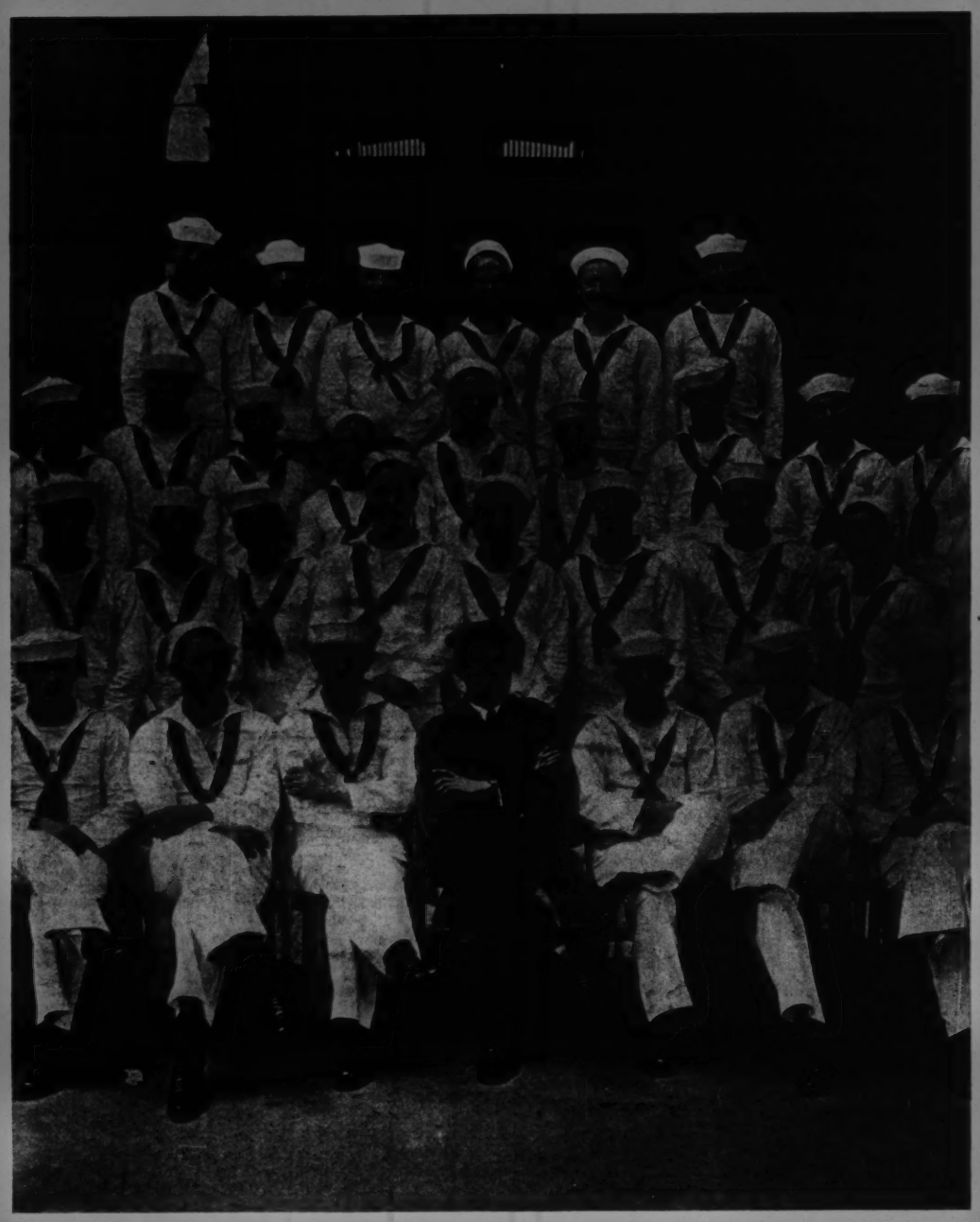

NAVY GLEE CLUB

Taking Encores in Vaudeville with Jerome Remick's "Hand in Hand"

AT THE BIG VAUDEVILLE HOUSES

MANY STARS AT THE RIVERSIDE

Rooney and Bent and Joe Browning Shining Lights

Pat Rooney and *Marian Bent* head the bill again this week with their "Rings of Smoke." The modus operandi of the sketch is familiar to diligent readers of this magazine, but it should be noted that the little revue is as popular in its second week uptown as it proved to be on its showing at the Palace Theater. Edgar Allan Woolf wrote the words of the thing, with the assistance of Cliff Hess and Joseph Santly for the songs and music. *Vincent Lopez* spreads harmony with his kings of that commodity, and *Lucille Love, Lillian Fermoyle* and *Maude Drury* step about in characteristic songs and dresses. *Mlle. Marguerite* dances divinely, after the manner of the Iberians, with *Frank Gill,* a Spanish athlete of the newer school.

Grace Nelson is playing a return engagement at the Riverside, with *Robert Braine* as accompanist. Her voice is away beyond the music hall average, and her singing is a real treat. For an insistent encore, she gave "Aili! Aili!"

Joe Browning, in his black and clerical sombreness, preaches his "Timely Sermon" to the very evident enthusiasm of his audience.

Wish Wynne gives some of her famous English characterizations, but somehow, they do not seem to find a ready responsiveness in a rather apathetic audience.

Lou Reed and *Al Tucker* open the performance with their eccentric fiddling, and make a favorable impression. *Dugan and Raymond* present a little sketch called "An Ace in the Hole." At some points, the act won the heaviest laughter of the program, but dragged woefully at others. Judicious pruning will make the act a whirlwind entertainment. The *Gaudsmith Brothers,* with their trained poodles from Spain, are billed as Netherland's Premier Eccentric Clowns. We'll say they are.

RANDALL.

MUCH COMEDY AT THE COLONIAL

Successive Hits by Ross, Sophie Tucker, Carr, Etc.

That Colonial bill Tuesday afternoon couldn't miss with such an irresistible playing combination that embraced *Blackfaced Eddie Ross, Sophie Tucker, Alexander Carr* and *Williams and Wolfus.* The Charlie Chaplin film was also a part of the show. Chaplin may receive the most money for fun making, but the Colonialites enjoyed the vaudeville part better than the Chaplin film antics. Chaplin does little in the picture but pads it out with the laugh on the exhibitors.

Chong and Rosie Moly opened and did nicely, the Chinese duo having its work well received. *Brennan and Rule* had the Fiske and Lloyd spot and did well with a routine of songs that were written by them.

Gladys Clark and Henry Bergman were unable to make it to the Colonial, with *Miss Clark* reported sick. *Joe Sullivan's* renamed "Suffragette

(*Continued in last column*)

Rooney and Bent in Second Week at the Riverside—Sophie Tucker Presents New Act at the Colonial—Palace Has Comedy Bill—Fine Show at the Alhambra

COMEDY HITS AT THE PALACE

Male Section of Bill a Big Laughing Success

The kind of comedy that the Palace regulars dote on is on the platter this week, and the result was that Monday afternoon the folks were in an amiable frame of mind when they quit the theater for the afternoon. The way *El Brendel, Doc Baker, Ben Bernie* and *Jack Wilson* landslided the laughs was sufficient to insure a funmaking week.

Jack Wilson and *Kitty Gordon,* doing individual acts and winding it up with Miss Gordon taking a prominent part in the *Wilson* turn, are headlining, and, judging from the crowd that was in Monday afternoon, they are a "draw." Its been a long time since either of them have been seen at the Palace, with *Miss Gordon* having won greater popularity since her appearance there by her work in the films.

Wilson has a new "straight" from last week's visit at the Colonial, while the Gordon act has been changed by the addition of *Kinney and Corinne,* a dancing pair that inserted a terpsichorean novelty with the young woman showing skill, grace and aptitude for her style of dancing.

Doc Baker and the "Flashes" offering were one of the first surprises, and *Menlo Moore* and *Macklin Megley* after the Monday show were more than convinced that the *Baker* act is as "big time" as "big time" can be. *Baker* made his changes as quick as lightning, and that comedy song of his was laughingly received. *Polly Walker* and *Bud and Jack Pearson* held up their share of the *Baker* support, Miss Walker having a prepossessing appearance and dancing effectively. The *Pearsons* show promise of becoming classy steppers.

And that *El Brendel* person! He knocked the audience into a cocked hat, and everybody roared at his inimitable comedy style until the house rocked.

El Brendel is a genuine comedian with a keen sense of stage humor and knows how to bowl 'em over without stalling or padding. *Flo Bert* gave him able support, and appeared to great advantage on the Palace showing.

And another bang of comedy fire came when *Ben Bernie* and his talk and his fiddle scored a laughing broadside.

The *Ramsdells* opened and gave the show a flying start with their neat and natty turn. *"Playmates"* held attention in the second spot with the singing of one of the little girls proving a distinct feature.

Anna Wheaton and Harry Carroll are back at the Palace, and as they are big favorites the answer was largely in their favor. A corking combination. They were on before the intermission, following *Brendel and Bert.*

MARK.

(*Continued from first column*)

Revue," now "The Girlies' Club," getting the assignment. *Bobby Bernard* is the principal comedian and gets considerable fun out of what little work there is allotted. The *William B. Friedlander* music is a feature of this turn. *Bernard,* who resembles some of our veteran comedians doing Jewish types, appeared ahead of *Alex Carr,* with each striving for humor with Hebrew characters. Needless to add that the *Carr* act made a bully good impression, the *Carr* sketch closing the first part satisfactorily.

That burnt cork chap, *Eddie Ross,* not only convulsed them with his funny monologue, but scored the biggest kind of a hit with his banjo playing and whistling. Eddie is a capital entertainer and will be sadly missed if he quits vaudeville, as reported. And the only *Sophie Tucker* and her jazz musicians were next to closing and simply brought down the house. Reviewed under New Acts.

George MacFarlane is a welcome visitor at the Colonial. He was in great voice Tuesday and his numbers were greatly enjoyed. Among his numbers were *When I Get to Indiana in the Morning, Every Road Leads Me Back to You,* which he announced as his own.

The *Alex Carr* act was originally scheduled for the next to closing spot, but was moved up to *Sophie Tucker's* before intermission assignment, with *Miss Tucker* moving down. In the final position were *Williams and Wolfus,* who tacked on another comedy hit, *Herb Williams* being one of the Colonial's favorites.

MARK.

GREAT PROGRAM AT THE ALHAMBRA

Bill Full of Fine Features, All of Which Score Heavily

We feel that the best way in which to review the current week's program at the Alhambra is to consider them in the order of their appearance. The program has so many important features and each made such a significant hit and practically of equal dimensions that by giving them in the program order there will not be the slightest suggestion that we consider any one better than the other.

The *Jack Hughes Duo,* playing medleys of popular songs on various musical instruments, were more of a success than is usual for an opening turn. *Willard* and *Doyle* were pleasing in their song and dance turn, which they call "Honeymooning." The *Ara Sisters* were programmed to appear last but were moved up to third position. Their dancing drew extended applause.

Victor Moore, Emma Littlefield and Co. re-enter vaudeville after a sojourn in comedy films, in which all of them appeared, with one of *Moore's* familiar and popular skits, the one called "Change Your Act or Back to the Woods," being the one you all surely know and have laughed over. It is sure fire stuff and never seems to grow old and probably never will.

Charming *Mabel McCane,* with her three assistants, *Lillian Broderick,*

(*Continued on page* 1996)

SHORTAGE OF CHORUS GIRLS IS NOT IDLE STAGE TALK

Vaudeville Producers Send Out Hurry Call for Young Women to Fill Gaps

ALL the talk about a chorus girl shortage is not mere talk. Not by a jugful. Of late there has been a lamentable dearth of young women for the numerous shows of the musical comedy and revue type that have drained the local market cold.

Vaudeville has felt the drain. In fact the desire of a number of big show producers to put through their attractions has caused a run on the girl market as it applied to vaudeville ranks. It was no trouble at any time for vaudeville producers to obtain all the girls they wanted, but not at this writing.

Two Broadway producers of girl acts for vaudeville have sent out S O S to nearby towns in the hope of getting a number of girls that might prove satisfactory. Even some of the acts now in the New York houses have practically all Chicago girls in their casts.

Heretofore there were certain girls who were recognized as fixtures in big vaudeville turns, but the call for girls from the comedy and revue producers sent up their salaries to such an extent that they hopped over the road to the bigger shows.

And the chorus girls are becoming more independent than ever. They just about own some of the shows, and several managers of big revues say that the young women are demanding more now than they ever did before.

Burlesque managers are having their share of trouble, although they fortified themselves pretty well at the beginning of the season.

There are a large number of new girls in the choruses—a condition due entirely to the unusually large number of women being employed for chorus work and the shortage that exists.

Hearst After Kingsley

It is reliably reported that the Hearst papers made Walter Kingsley an alluring and attractive offer to take C. F. Zittel's place with the International Film Co., the Hearst executives desiring a man with publicity experience to take up the Zittel work. Walter J. declined with thanks. He prefers the line of work and the bunch around the Palace Theater building, Kingsley being the press booster for the Keith houses.

• • •

Bronx House Started

Unless otherwise designated the newest of the Ben S. Moss' theaters, now in the course of construction in the Bronx, will be called the Grant. Work started this week on the house which will cover an entire block bounded by Webster, Tremont and Carter avenues and 174th street. It will seat 3,500 and will be the largest in the Bronx. The house was planned by Architect Eugene De Rosa of 110 West 40th street.

• • •

Crawford Wrote the Act

"Kilts" is a brand new act that Clifton Crawford wrote and which has Billy Hamilton and Beate Rawson as the principal players. The act is now trying out in a nearby neighborhood with Lee Muckenfuss handling its bookings.

• • •

"Caught In The Rain" Next

Now that William B. Friedlander has put the finishing touches to the new Anderson show, "The Frivolities of 1919," and which he equipped with Friedlander music per contract he is getting ready to prepare a musical version of "Caught in the Rain," the former William Collier piece, which will be renamed.

• • •

Planning Novel Show

Manager Gerard of Keith's 81st Street Theater is planning for a novel show on the midnight hour of December 30, and seats for that extra show are fast being taken up by the patrons, who are anxious to attend something that promises an inside novelty. Gerard anticipates a packed house.

Wife Sues Joseph E. Shea

Mrs. Florence Tempest Shea, a vaudeville actress, has filed a suit for divorce in the Supreme Court against Joseph E. Shea, one of the largest vaudeville agents, and also an owner of theaters. Mrs. Shea formerly was a stage partner of Marian Sunshine.

The Sheas have been living apart for four years. They were married in 1913. Mrs. Shea mentions an unidentified woman and asks for a divorce without alimony. The suit has been pending for several months. Mr. Shea has not filed an answer.

• • •

Nazzaro "Find" Ready

Nat Nazzaro's latest vaudeville find is ready. He's a clever youngster named Cliff Robbins that Nazzaro will likely name Billie Nazzaro for stage reasons. The youngster does a little bit of everything. He breaks in at Paterson the last half of this week.

• • •

Declines Vaudeville Offer

Nan Halperin turned down an offer to go over the Orpheum Circuit next month at a salary that eclipses anything Miss Halperin heretofore received in vaudeville. Miss Halperin desires to remain in New York this winter, having signed with a production (G. M. Anderson revue) that is reported to reach Broadway soon after a present road tryout.

• • •

Says Act Infringes

Frank Davis and Adele Darnell, who are now offering their "Birdseed" act with "The Frivolities of 1919," are objecting to the form and layout of the present Buzzell and Parker act. Davis and Darnell declare that it is an infringement upon their present turn, which they have been doing for some time prior to the showing of the Buzzell and Parker act.

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

Worth While Waiting For	Bailey & Cowan
The Vamp	Sophie Tucker
When You're Alone	Elida Morris
Come to the Great American Desert	Creole Fashion Plate

Hammerstein Signs Tinney

Frank Tinney, now starring with Arthur Hammerstein's "Some Time" company, that is winding up a two weeks' engagement at the Majestic, Brooklyn, this week, signed a contract of five years' duration to be starred by Hammerstein. Upon the completion of his present tour, Tinney is to appear in a new Hammerstein show.

• • •

Ziegfeld After Jim Barton

James Barton, erstwhile Jim Barton of burlesque, who is an accredited comedy hit of the Winter Garden show and received the palm of the newspaper criticisms, is much desired by Flo Ziegfeld, from all reports. Ziegfeld scouts made every effort to land Jim, but there was nothing doing, Barton being under long contract with the Shuberts.

• • •

Using the Shubert First

On all Shubert theaters, whether owned outright or leased for a term of years, the name Shubert is now scheduled to be placed ahead of the name of the house playing the Shubert shows. The latest house to receive the Shubert appellation is the Crescent, Brooklyn, where Al. Jolson is scheduled to open an engagement with "Sinbad," Dec. 22. The Corse Payton stock has vacated the theater with the house getting ready for the Jolson invasion of Brooklyn.

• • •

New Loew Theater

A real estate deal involving $1,500,000 was completed this week when Marcus Loew bought several parcels of land at the northeast corner of Broadway and Eighty-third street, extending through to Eighty-second street, on which he will erect a theater seating 3,600. The several plots combined contained over 20,000 square feet of land.

PRICES ADVANCE

Columbia Raises Admission to Orchestra Seats to $1.36

There will be an advance in prices at Columbia Theater, beginning Dec. 29. On Saturday and Sunday nights and holiday matinees and nights, the price of the orchestra seats will be $1.36, plus a tax of fourteen cents, instead of the one-dollar price at present.

On other nights the first ten rows of the orchestra floor will be $1.36, and the entire balcony will be seventy-seven cents, plus a tax of eight cents.

The management explains that these increases are not due to conditions created by the war, but are based solely on the added cost of improving the general tone and character of Columbia burlesque. The Columbia has become one of the most valuable in the theatrical district, and its taxation accordingly has substantially increased.

• • •

Fire in Washington House

Fire wrecked the auditorium of the Lyceum Theater, Washington, Thursday night, Dec. 11, at the conclusion of performance while a wrestling match, an extra attraction, was in progress, originating in the gallery, it is thought from a carelessly thrown lighted cigarette, burning its way through the ceiling and roof of the building, entailing a loss of $35,000. It will probably be several months before restoration for the resumption of business. The stage portion of the property was not reached. "The Lid Lifters of 1919" was the burlesque attraction, which suffered no loss. This house formerly known as the Theater Comique, and later as Kernan's, is owned by the Empire Circuit, and the loss is fully covered by insurance.

• • •

Glenn and Jenkins Return

Glenn and Jenkins, the negro comedians, who have been quite a hit with the new G. M. Anderson revue, "The Frivolities of 1919," are returning to vaudeville, the act expecting to be at the Palace shortly. The comedians were disappointed with their layout with the show as Joe Rolley appears in the revue, blacked up and playing a harmonica. Glenn and Jenkins are satisfied with their return to vaudeville.

VAUDEVILLE SHOWS NO ALARM OVER BRIEF OF COMMISSION

Respondents Preparing Answer to Document Filed by Federal Commission Attorney

NOTWITHSTANDING that the attorneys (John Walsh and William C. Reeves) in the recent investigation of vaudeville by the Federal Trade Commission asked the Commission proper to make a statutory order concerning the Vaudeville Managers' Protective Association, the B. F. Keith Vaudeville Exchange, et al, named as respondents in the lengthy hearing, there is apparent little alarm over the future of vaudeville as a result.

In fact only cursory comment has been passed along with speculative interest the only thing that has bobbed up meanwhile.

The attorneys for the respondents named on the Commission request are preparing a thorough answer wherein the argument will make some sweeping denials of the situation charged by the attorneys in their brief before the Commission. This answer is to be filed within 30 days with the Commission bureau in Washington. Meanwhile speculation continues as to just what will be the outcome of the whole matter. One thing is certain, the history of vaudeville has been written on court records like it never has been written before.

John J. Nash, Now General Manager Western Vaudeville Assoc. Now Is The Time For All Good People To Buy Red Cross Seals. Brooklyn Academy Offers Keith Shows Xmas And New Years. Laura Regay Turns Down Vaudeville to Stay With Wayburn. John E. Coutts May Withdraw "When Dreams Come True." Last Call For the Friars' Frolic At Lexington Opera House Dec. 21.

THE NEW ACTS

Roscoe Ails and His Jazz Band

Dancing, with Songs and Talk (9 People)—25 Mins.; Full Stage (Special Set)—Alhambra

It has come to be understood that the phrase "it must be seen to be appreciated" is the refuge of a lazy reporter wishing to cover his typewriter, betake himself into the air and go to someone's cellar instead of taking the trouble of outlining the thing in hand. Of the turn presented by Frank Hale called Roscoe Ails and His Jazz Band we say the same thing. Not because of laziness but because there is so much to be said that we confess to being baffled as to where to begin and for the reason that "it must be seen to be appreciated" is quite so. We are not attempting to escape labor, because when new personalities pop into vaudeville and are surrounded with the essence of present-day popular entertainment, such as that of *Ails*, his assistants and their vehicle, it is all we can do to keep from giving the appearance of being carried away and gushing like a sophomore.

Mr. Ails' company consists of *Midgie Miller*, a winsome young lady with a decided talent towards performing what is quite commonly known as the Shimmie, a jazz band, and two little negro girls of about seven or eight years of age. The act opens in the manner of one of those duologue turns, with *Ails* and *Miss Miller* indulging in a little repartee and doing a not unusual dance. But that is where all usualness stops. From then on comes the part that must be seen to be appreciated. In full stage a routine of specialties is introduced. And the value of the entertainment is crescendo.

We have had jazz dancers galore, all of which have done something new, but we make no hesitation in saying nothing so new as the jazz dance done by *Ails* has been seen in these parts. It is genuine humor expressed with the body and feet. But the climax comes when *Ails* enlists the help of the two little negro tots in doing the shimmie and other forms of jazz dancing. The audience witnessing the act's first appearance went wild, in the full meaning of the word. It *wouldn't* let the troupe off the stage.

The one jarring note in the proceedings is the copying of *Ted Lewis* and his musical organization by the jazz band in their specialty. But that is soon lost. We repeat, *Ails* is a new personality and he presents a multiple proof essence of entertainment of the sort soundly popular at the present time. TIDDEN.

Sophie Tucker

Songs—34 Mins.; Four (Special Interior Setting)—Colonial

To *Sophie Tucker* at the Colonial this week the wide open arms of vaudeville are extended after a long absence, *Miss Tucker* for weeks and weeks being a big happy feature at Reisenweber's and later going out with the *McIntyre and Heath* show, "Hello Alexander." The Colonial gave *Miss Tucker* a greeting that unquestionably warmed the cockles of her heart and *Miss Tucker* in return sang as only *Miss Tucker* can sing and had her syncopation boys reel off the line of jazz that is extremely popular at this age. The applause was so long and enthusiastic that *Miss Tucker* had to make a little speech of thanks, saying that she was mighty glad to get back to vaudeville and that she would probably stay in it for some time to come. We have always enjoyed *Miss Tucker's* singing and that she has kept abreast of the times is plainly evident in the new act she is doing so nicely and satisfactorily at the Colonial this week. *Miss Tucker* acts as a sort of stage hostess, even having her jazz experts as her guests. They have made so much money *Miss Tucker* announces that they can afford to be her guests. *Miss Tucker* asks them to play. Nothing doing. They are lounging around a prettily decorated room that suggests all the comforts of club and home. *Miss Tucker* then appeals to the house leader and he declines. Then she starts a jazzedy song by her lonely. The boys cannot resist the impulse to play and one by one they connect with the instruments and join in. Then comes some happy minutes with *Miss Tucker* singing *Vamp a Little Lady, Won't You Bless Everybody That's Worth Blessing In My Suwanee Home? I Never Knew I Had a Wonderful Wife, We Are Simply Full of Jazz, Nobody Knows, The Wonderful Kid from Madrid,* and *When Fan Tan Takes Her Jazz Band to Tokio.* They are all good but three struck us as being brand new and whales for vaudeville, namely, the Suwanee, Madrid Kid and Tokio numbers. They were sent over with telling effect and worked up unusually well by *Miss Tucker* and band. And she puts over the *Berlin* ballad in better shape than anybody yet we have heard sing it and that takes in the composer himself. *Miss Tucker* has a butler and a maid and everything to make her new act stand out differently from anything she has yet attempted. In fact it is an act that can stand playing consecutively and repeat at any old time. It's a great act of its kind. Here's hoping vaudeville doesn't let her get away again. MARK.

(*New acts continued on page* 1998)

Keene and Walsh's New Act

Johnnie Keane and Billy Walsh are finishing a tour of the Orpheum, and are now on their way East where they will be seen in a new act written by Joe Swerling, entitled "From Cork and in Cork." The act will open in January at Keith's Royal. Another act by the same author, entitled "Oh, Henry!" has been prepared for Henry and May, and is opening on the Ackerman and Harris time Dec. 14.

• • •

Changes in "Simplicity"

"Little Simplicity," a Shubert production, closed its season Saturday night (Dec. 6) in St. Paul, and is reorganizing in Chicago to again open here on the 21st with changes in the cast.

Emmie Niclas, prima donna, will be succeeded by Irene Rowan, the Warde Sisters will be replaced by the Oakland Sisters, and the musical director, Mr. Bromley, is also going. Augustus Barratt, composer of the music, will direct the orchestra at the opening.

• • •

Albany All Ready

The first of the traveling combinations to play Proctor's Harmanus Bleecker Hall, Albany, will be Max Spiegel's new show, "Look Who's Here," featuring Cecil Lean and Cleo Mayfield, the date being Christmas Day. A few months ago F. F. Proctor took over the house and remodeled it.

• • •

New Act Formed

Martin Harvey and Dena Caryl have formed a new vaudeville "double" that is now playing local theaters. Miss Caryl was formerly prima donna with Dunbar's "Salon Singers" and at one time played vaudeville with John Flynn.

• • •

Jim Morton Working

James C. Morton, who dropped out of a Palace bill a few weeks ago, giving a loss of voice as the reason, has resumed vaudevilling with his family and has started a western tour.

• • •

Lots of Sunday Work

There is all kinds of Sunday work for vaudevillians. With more houses operated for Sunday vaudeville "concerts" by the B. F. Keith Exchange as well as the Shuberts Sunday dates are more profitable than ever, as all the acts receive extra money for the special Sunday shows.

• • •

Entries Received

Entries for the checkers tournament at the N. V. A. are coming and enough applications have been received at the club house in West 45th street to insure a lively contest when the games get well under way. Chess is also in big favor now with a chess tournament in progress.

• • •

Duggan with Cohan

George M. Cohan's new offices on the top floor of 226 West Forty-second Street are in charge of Walter S. Duggan, who will handle all of Mr. Cohan's publicity in connection with the new Cohan activities which will get into full swing on Jan. 1.

To Join Hands

Anna Chandler, Herschel Hendler and Al Shean (now with "Flo Flo") have joined hands in a comedy-drama, entitled "The Happy Ending." The premiere will be given in Chicago.

• • •

Patricola's Plans

Patricola, who made such a hit in the East and who is now repeating her usual success in Chicago, will not return to vaudeville next season, but will be seen in a Broadway production.

Suratt to Play Chicago

Valeska Suratt in the Jack Lait show, "Scarlet and White," which is Lait's "One of Us" renamed but with an entirely new cast and some slight changes by the author, is getting ready to go into Chicago, with several houses already offered but with Lait anxious to get a certain house that at present has a play tenant.

Wiswell Denies Canard

The report went along the street this week that the Henry W. Savage show, "See Saw," was closing but L. C. Wiswell, general manager for the Savage attractions, made an emphatic denial Wednesday. Mr. Wiswell on the other hand said the show had been booked up solid until next June and that following some stands in New England, the show would go into Philadelphia for a five weeks' engagement with Chicago to follow.

• • •

Leader Kids Sophie

When Sophie Tucker reappeared at the Colonial this week she devoted a minute or so to kidding the musical director, Benjamin Roberts, and the exchange caused hearty laughter Tuesday afternoon. Miss Tucker joshed Bennie and Bennie retaliated with "I knew you when you tended bar at Reisenweber's." Miss Tucker followed it up with "Gee, those were the happy days" and that she made 'em pay.

• • •

Three Weeks' "Try Out"

A three weeks' try out is being arranged for the new Henry W. Savage show, "Shavings," that opens in Stamford, Conn., Christmas Day. After a two days' stand there it will go to Springfield with three weeks' time booked for New England when the Savage offices will arrange for its New York premiere.

• • •

To Fix Up New Show

The new show, "Let Tommy Do It" (farce comedy), that Walter Hast produced for the first time on any American stage last week in Providence, is to be fixed up in some of the comedy departments prior to its coming into New York. Although no announcement has been made, it is understood that Jack Lait may be quietly at work upon the doctoring that is said to be necessary.

• • •

Gaby Deslys Dying

Late advices from Paris indicate that the condition of Gaby Deslys, ill with pneumonia, is such that there is little hope for her recovery. Two serious operations were recently performed upon her throat. For a time she rallied, but for the past week has taken a turn for the worse.

• • •

Trying to Buy "In"

It is reported that the Shuberts are trying to buy "in" on the new G. M. Anderson revue, "The Frivolities of 1919" prior to its reaching Broadway. J. J. Shubert dropped in on Anderson and the show at Boston last week. Just where the revue will land here is problematical.

• • •

Dooley and Welling Cross

Bill Dooley and Wellington Cross, supported by two girls (on the stage), are rehearsing a new act that is expected to prove a money-getter for Bill and Duke. Dooley is at present doing a single and Duke has also been working alone since his "split" with Lois Josephine.

• • •

Prohibition Hurts

Prohibition is knocking the bottom out of the big business that all sample rooms adjacent to theaters playing daily shows enjoyed heretofore.

IN THE SONG SHOP

By E. M. WICKES

Solly Cohen in a New Role—Single Singing Acts Not in Demand—Wolfe Gilbert as Seen by His Press Agent—Suffes to Manage Meyer Cohen Music Co.

John W. Kellette, co-author of *Bubbles*, is now devoting most of his time to writing lyrics. Until recently *Kellette* was a director for the Briggs Comedies, but he quit, he said, because the firm refused to give him credit for his work. Kellette has a new song with Gilbert & Friedland entitled, *My Bluebird is Singing Again*. *Kellette* has been writing songs about a year, but during that time he has placed eight numbers with the big publishers.

Solly Cohen

acted as stage manager at the Century Theatre last Sunday afternoon during the benefit given by the Mayor's Committee on Rent Profiteering. As a vaudeville stage manager, *Solly* was a glorious success. Incidentally he made sure that *Leo Feist* was well represented. Feist songs were featured by *Jimmy Flynn, Arthur Fields*, and several other acts.

About two weeks ago *Solly Cohen* and the professional manager of another house were asked to help with the benefit. Both professional managers promised faithfully to be on hand, but the other fellow never showed up and incidentally lost a wonderful opportunity to put over a big boost. *Solly*, however, was there as large as life, and was ably assisted by *Leo Wood*. Leo stuck to the end of the show to make sure that nothing would get by him. Feist has a slogan called, "You Can't Go Wrong With a Feist Song," to which he could add, "You can't go wrong with a Feist promise."

The benefit bill carried some well known acts, including, *Llora Hoffman, Ben Welsh, Keegan and Edwards, Fields and Kaufman, Johnny Nestor, Lilian Teece, Jimmy Flynn, Sarah Fuller, The Seven Bracks*, the *Wilton Sisters*, and *Gertie George*.

Rucker and Winifred, a blackface act from the Loew circuit, went big with the crowd, as did the Police and the Naval band. The benefit was an artistic and financial success, and *Nathan Hirsch, Captain Chas. A. Goldsmith*, and *Judge Lewinson* are deeply grateful to the U. B. O., the artists, *Solly Cohen* and *Leo Wood*.

Marquis Ellis, of Los Angeles, California, has issued a new song entitled *I'm So Ambitious*.

J. Fred Cootes has placed the *Pickaninny Blues* with half a dozen phonograph companies.

The Single Woman

singing act appears to have a hard time of it getting booking these days. A woman, unless she has a reputation, needs more than good songs, good gowns, and a pleasing personality. Several agents say that they can't get booking for this kind of an act unless the woman is able to clown around or do something out of the ordinary. If this is the case, then the human race must have undergone a wonderful change during the past few years. If people will pay out good money to listen to canned music they will be perfectly willing to listen to single men or women acts, provided they are good.

Bernie Grossman added to his prestige and bank account when he grabbed the opportunity to write the lyrics for "Linger Longer Letty." "Linger Longer Letty" will, in all likelihood, send out one or more road companies.

L. Wolfe Gilbert

has a good personal press agent in *Harry Goodwin*. Harry said that if the scribes printed all the real news that he turns out they wouldn't have to do any work themselves. Harry thinks that Wolfe is one of the greatest song writers and song "pluggers" in the country, and expresses himself as follows:

"The Cleveland newspapers showed a great deal of interest in the appearance of *L. Wolfe Gilbert*, the 'hit creator,' at the Miles Theater in Cleveland during the week of December 8. As is not unusual when this writer appears at a theatre, he was heavily billed in advance, and the management of the Miles Theater used 'heavy' advertising space in the Sunday papers to herald Wolfe's coming.

"This fact undoubtedly has something to do with the various stories that appeared in the different Cleveland papers throughout the week, in which Wolfe was lauded for his own entertaining qualities and in which *Dreamy Amazon, Granny* and his other late hits received frequent mention. Gilbert's personal press agent supplied all the Cleveland papers with much material during the week, and he included on his mailing list several of the foreign papers published in that city.

"*Gilbert* was sitting in his hotel room one morning reading some of the comments of the papers printed in English, when he received a telephone call from a friend who lives on the outskirts, notifying Wolfe that he had seen two very fine notices about *Gilbert*, one of them a column in length. 'What do they say?' *Gilbert* asked.

"'Couldn't tell you to save my life,' the friend responded.

"Then the friend volunteered to send the notices to *Gilbert's* hotel. When *Gilbert* received them he took one look at them, recognized his picture in the center, and then put them aside to await the arrival of an interpreter. Later Wolfe learned that one notice was printed in the Slovinian language and the other in Polish."

One doesn't have to stretch his imagination to concede that *Harry Goodwin* thinks well of Gilbert. Thanks, Harry, for your opinion.

James Brockman, of *Kendis and Brockman*, wasn't always a successful song writer. A few years ago he had an idea he could write a hit any time he felt so inclined, but felt it would be a waste of time writing one. One small publisher offered to bet Jim that he couldn't write a half way decent song to order, much less a hit. Brockman took the bet and immediately began to dictate a lyric to the publisher. When he finished with the lyric Jim sat down at the piano and wrote a melody. The following season the song was taken over by another publisher and was one of the big hits.

William Suffes

who is the vice-president of the Meyer Cohen Music Co., Inc., will assume entire charge of the business and continue to run it for the stockholders. Suffes is well acquainted with every angle of the music game, having been with *Chas. K. Harris* for seven years and with *Harry Von Tilzer* for two years before he went with *Meyer Cohen*.

Suffes has a good selling catalog, and in *Mildred Rosen* he has a clever young woman who knows how to sell music. *Miss Rosen* will, in all probability, make a trip to the coast shortly after the first of the year. The same staff that Meyer Cohen had will be retained by Mr. Suffes.

Burmah Moon and *There's a Song in Your Eyes* were among the popular songs that went well at the Century Theater last Sunday. Both numbers are published by the Henry Burr Music Corporation.

Several well known song writers say that the lyric of *Tell Me* is one of the prettiest, if not actually the prettiest, written during 1919.

The Artmusic has sold *When You're Alone* to the Broadway Music Corporation. *Will Von Tilzer*, president of the Broadway, figures that *When You're Alone* as a popular number shouldn't experience any difficulty in reaching the million copy mark.

Ed Nelson and *Harry Peace* have placed three more songs with publishers. *Pretty Kitty Kelly* with Stasny; *You Ought to See Her Now* with Jack Mills, and *Oh! Mother, I'm Wild* with Leo Feist. Henderson and Holiday are making a terrific hit with their song, *My Gal*.

John Ryan is proving to be a valuable harmony man for the Stasny Music Co.

* * *

At the North Star

The song writers have moved their activities from the Mt. Morris down to the North Star, and last Wednesday they had a merry party. Shapiro & Bernstein opened with *Wonderful Pal*. *The Paradise Sisters* with *Jack Carroll* at the piano were a decided hit. These winsome girls are exceedingly clever. Miss *Loney* sang *Pickaninny Blues*. Feist's representative sang *Golden Gate* and *My Babies Arms*. *Harold Rhodes* was splendid with McCarthy & Fischer's *While Others Are Building Castles In The Air*. Stasny's star song boy, *Joe Randolph*, with *Joe Keden* at the piano, sang *My Gal* and *Lullaby Land* excellently. *Max Burkhardt* and *Alex Brady* gave a vaudeville sketch, singing Berlin's *You'd Be Surprised*, and *Nobody Knows*, and *Max Griss* also joined in singing *Was There Ever A Pal Like You?* They received an ovation. *Harry Page* sang *We're Gonna Take a Little Aeroplane and Fly Away to Loveland*.

NURNBERG.

* * *

Chris Egan's Way

Up at the Colonial this week Clark and Bergman, who have been appearing in the big act of "Chow Mein" but are no longer with it, as the former offering is reported being transformed into a complete play, were billed. Unable to make the date, Miss Gladys Clark being reported ill, Manager Chris Egan, knowing that the pair were well known in his neighborhood, had a sign painted and placed on a rack in the lobby. The sign read: "Owing to illness of Miss Clark, Clark and Bergman will not appear. Replaced by 'Girlies Club.'" That's why the Colonial regulars like Chris Egan.

* * *

Is Eddie Ross Retiring?

The word was passed this week that Blackface Eddie Ross, who is appearing at the Colonial this week, is going to say farewell to the stage and go down to Texas and settle down for the remainder of his natural existence. Ross was out with the Neil O'Brien minstrels earlier in the season. If Ross quits this week or next vaudeville loses a good comedy turn.

10 YEARS AGO TODAY

George Lashwood Makes American Debut at Plaza Music Hall.

R. L. Goldberg, Cartoonist, Makes Vaudeville Debut at Colonial.

Lady Constance Stewart-Richardson Makes Professional Debut.

Mlle. Dazie and Albert Chevalier Announced to Appear in Barrie's "Pantaloon."

Alex. Pantages and Ernest Howell Form New Circuit in West.

20 YEARS AGO TODAY

Felix Morris in "Kerry" by Dion Boucicault Scores at Union Square.

Mabel Fenton Returns to Weber and Fields Company in "Barbera Fidgety."

Barney Fagan and Henrietta Byron a Hit at Keith's Union Square.

Thos. Ryan and Mary Richfield Return East after Tour of Orpheum Circuit.

Fred Hallen and Mollie Fuller Make Success of Sketch at Haymarket, Chicago.

FIGHT TUBERCULOSIS!

Red Cross Christmas Seal Campaign

SEAL THE FATE OF
THE WHITE PLAGUE
WITH A
CHRISTMAS
SEAL

VAUDEVILLE BILLS

(*Continued from page* 1991)

Tom Bryan and *William Taylor*, presented *Miss McCane's* ultra smart revue, and repeated the success she has made very recently in other vaudeville theaters around town. So much has been said in this place in praise of the *McCane* revue that nothing is left to say that would not be repetition. We would like to mention again, however, that *Miss McCane* is a perfomer who works with the appearance of taking real enjoyment in striving (and succeeding) to entertain her audience, which makes it just that much better. And if we may repeat ourselves together we would like to register another rave about *Lillian Broderick* and her Titian beauty and generously displayed perfect thirty-four.

It is three years since *Irene Franklin* has appeared in the up-town theater. Her reception showed she had been genuinely missed and was more than welcome back. But a strange thing occurred at the Monday matinee, when *Miss Franklin's* new songs seemed to be received better than the short synopsis of her old ones, which include *Red Head, the Child's Waitress*, et al. It may show that the audience at the Alhambra has changed. Wherever Miss Franklin sings the old favorites it generally happens that they bring down the house, for sentiment's sake at least. This she did, however, with the newer groups. The song about the little Hebrew girl wishing to give a Christmas present to her brother was especially liked.

The *Swan* Brothers characterizations of the Southern Negro came in for their full and just amount of appreciation, which is large. Their material is of the two laughs per gag order, one for each man. *Roscoe Ails and His Jazzy Band* (new acts), with *Midgie Miller* were a "riot" in the full meaning of the word. When the turn closed the house went wild and wouldn't let the company leave the stage, even after repeated encores. TIDDEN.

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WELL BALANCED BILL AT ROYAL

Whiting and Burt and Miss Juliet Featured

Whiting and *Burt* and *Miss Juliet* are featured in an interesting, well-balanced and varied bill this week at the Royal. The program as a whole is excellent vaudeville and the order in which it is arranged offers such a pleasing contrast between the nine numbers that the value of each is emphasized. The interest is retained throughout.

George Whiting and *Sadie Burt* sing, in their inimitable style, the group of songs they have offered during the past few weeks around the New York circuit. Their appearance from the wings called forth a round of applause of welcome and each number got a generous share. The Tuesday matinee house seemed most partial to their interpretation of *Tell Me*.

Miss Juliet presented about the same gallery of imitations she always does and which are such remarkable likenesses that they bring gasps from parts of the audience, even if they have seen the young lady

(*Continued on page* 1997)

VAUDEVILLE VOLLEYS FROM VANCE

IN Boston for the week end and found show business good despite lightless fronts and Christmas on the doormat.

Boston's dry but still has bay rum in the Back Bay district with accent on the bay.

The main point of interest is the new police force and

The New Shows

which are nesting in the City of Beans and Liberty Bonds waiting for a chance to hop a rattler into New York. At the Boston Opera House is the new G. M. Anderson revue, "The Frivolities of 1919," with Nan Halperin, Henry Lewis, Sara and Nellie Kouns, Davis and Darnell, Barr Twins, John Flynn, Gallagher and Rolley, Seven Nosses and Nip and O'Brien, all well-known in vaudeville, with the big show being whipped into Broadway shape by William B. Friedlander and William Anthony McGuire. Arthur Hammerstein's "Joan of Arkansaw," the new musical comedy that also is well stacked with vaudevillians including Julia Kelety, Joseph Barton, Anna Seymour (of Harry and Anna Seymour), and Cochi and Amato (recently dancing feature at Churchill's, New York), is undergoing revision prior to its arrival here. George Lederer's production of "Angel Face" has some vaudevillians, with the principal comedy role entrusted to Jack Donahue (of the Donahue and Stewart team), is having treatment prior to tackling Broadway.

On our traipsing around the narrow streets there we watched with ultimate satisfaction the way the crowds flocked to the vaudeville houses.

Keith Cannot Lose

as the B. F. Keith interests operate the "big time" vaudeville house there known as Keith's and right across a little narrow passageway is the Boston Theater also offering Keith vaudeville (from the Family Department) while just around the Boston corner is the Bijou which is under the Keith direction.

Keith's looks just as nice as it did years ago when we were located in the Park Theater.

The Marcus Loew interests are doing well there, the Loew's Orpheum making the biggest splurge for the Loew offices. V. J. Morris is the manager and is a mighty busy chap. It plays split week bills with six acts and a feature film offered at popular prices. There is enough weekly vaudeville amusement in Boston to satisfy the Hub and its many suburbs.

Two Splendid Managers

are Robert G. Larsen, the general representative in Boston for the B. F. Keith Theaters, and Robert Grady, his right-hand bower. Mr. Larsen has such a staunch, loyal and efficient assistant in Mr. Grady that the genial Bob is so identified with the general layout of the Keith theaters that he is regarded as a managerial power through his voice in the operation of the combined houses. Mr. Larsen has attained a wonderful success with the Boston houses and owns an interest that makes it all the more interesting for Larsen to stick in the show business. But Larsen and Boston vaudeville are synonomous for success and with Bob Grady there to help pilot the wheel the answer is as plain as the nose on one's face. Mr. Larsen is a modest, unassuming man and so is Mr. Grady. They are a hardworking pair with the Keith interests first in their hearts and line of action. Both Mr. Larsen and Mr. Grady have been allied with Boston vaudeville for thirteen years and more. At one time Mr. Brady was an orchestra director and a good one so some of his old Park Square friends say. It's a wonderful system—the B. F. Keith system in Boston, and its success is due to two men, Messrs. Larsen and Grady. A. J. Philpott is the press agent of the house and considered one of the best in the country. Mr. Larsen by the way is a member of the Boston A. A. and the City Club. He once was a well-known newspaper man, having worked for the New York Herald and the Boston Herald.

And regarding Mr. Grady he has the key to Boston for any of the bunch from New York. But he's a great little family man but obtains his main exercise in making the rounds from Keith's to the Boston Theater to the Bijou. There are so many New Yorkers from the professional circles perambulating in and around Boston theaters to make the visitor think he's only walking distance from Broadway. And the hotels! There are so many vaudevillians and players in the lobbies to make the average New Yorker feel perfectly at home.

G. M. Anderson's sister is in the Hub keeping close tab on her brother and making suggestions regarding certain sections of the "Frivolities."

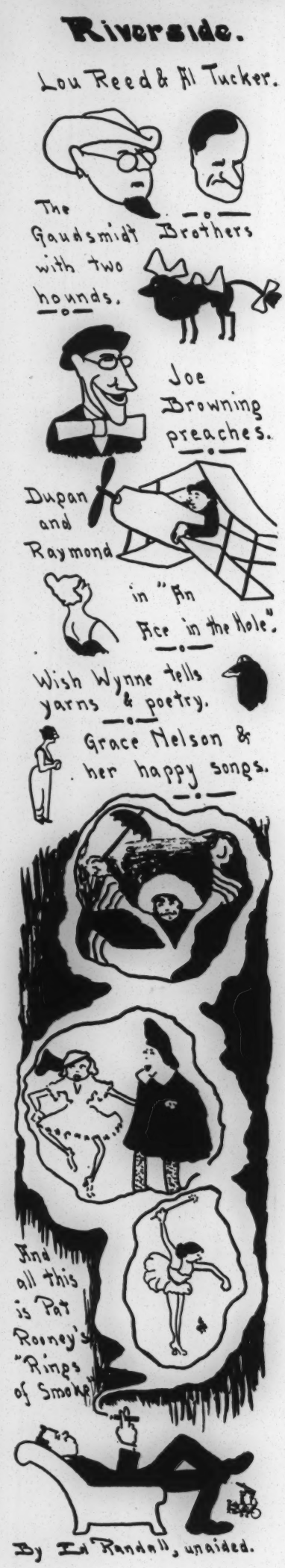
Cabarets are running but there was no great manifestation of song plugging. The orchestras are all thumping the daylight out of *The Vamp*.

Boston vaudeville expects to have special midnight shows New Year's Eve.

While on the subject of Boston we must say a good word right here for Thomas E. Connell, the jolly, goodnatured doorkeeper of the Shubert-Majestic. He's of the right sort and beloved by all the players hitting the house. He has two sons who have become active in the film theater game, Thomas F. and Herbert J. Connell, having interests at Windsor Beach. If Tom Jr. and Herb are anything like their daddy, we are for them forty ways.

In and Out

of Boston daily are New York vaudeville agents and producing managers. Seldom a day goes by that several of the bookers or agents slip in the Hub and out on business. M. S. Bentham was there for a look at the new Anderson show and Jack Weiner, manager of the William B. Friedlander office, ran up to talk over some matters with his chief.



VAUDEVILLE BILLS

(*Continued from page* 1996)

do them before. As a rule each time we have seen *Miss Juliet* a different one of her weirdly faithful caricatures have proved the favorite with that certain audience. But since she has added *Pat Rooney* to her repertory his imitation has run away with the honors. It is a portrait of a vaudeville favorite.

Eddie Buzzell and *Peggy Parker* seemed to meet with fully as much approval as either of the headliners. They present their "message of good cheer" called "A Will and a Way," with a zip that puts across the breezy and humorous dialogue with a bang that registers a K. O. The neatness of material and method is the most valuable adjunct. *Ward* and *Van,* old favorites, register one of their old time successes.

Since the writer last saw *J. Rosamond Johnson* and *Jazz Five Entertainers, Mr. Johnson* has changed but slightly the repertory of well chosen songs they play and sing. As Johnson says in a curtain speech, what the men do is a significant example of what the Negro has done in the school of American music. The comedy playlet by *George Kelly* called "Mrs. Wellington's Surprise," was presented to good advantage by *Lottie Briscoe, Harriet Mariotte, Frederick Summer* and *Walter C. Wilson.*

Paul and *Mae Nolan,* especially Paul, perform some unusual comedy juggling feats. *McDermott* and *Heagney* in the opening spot did not get the applause they deserve with some especially original ditties, which they sing together, with one playing the accompaniment. TIDDEN.

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BOTHWELL BROWNE AT THE 81ST STREET

Big Revue and Ames and Winthrop Please

Bothwell Browne and his bathing girl revue form the chief item of interest at the 81st Street Theater this week. The impersonator has surrounded himself with a flock of personable young women who wear most becoming costumes and form a splendid background for the "Dance of Jealousy" which Browne himself dance. The *Browne Sisters* form a large part of the act. Their accordeon playing was one of the big hits of the bill on Monday afternoon.

Another act that drew vigorous signs of approval from the audience is the "Thumbnail Revue" of *Florenz Ames* and *Adelaide Winthrop.* Their particular brand of comedy is away from the beaten track and decidedly original in conception.

The *Novelty Clintons,* assisted by "The Girl with the Smile," opened the activities, and in second spot, *Shelton Brooks,* aided by *Horace George* and his jazz clarinet, presented a series of song and dances that won a hearty response. Brooks' final dance proved his most popular number.

Elida Morris "The Lyric Lady," presented a series of songs in next to closing position. She indulges in a vocal mannerism which is irritating at times, but except for this she had the house with her throughout. Her best number is *When You're Alone.*

The Bothwell Browne revue closed the vaudeville portion of the program. MARTIN.

. . .

BUSHWICK PROGRAM

Ruth Roye a Decided Hit in Brooklyn Bill

The Three Blighty Girls opened with bits of Scotch vaudeville. *Mabel Burke,* with *Sidney Forbes,* revived old songs and sang new ones, ranging from Civil War songs to World War took good hand.

Creole Fashion Plate, the second week here, took the usual honors, singing *Come With Me American Desert—Million Miles from Home* and *Peggy.* This fellow is very clever and imitates a woman to perfection. *Demarest* and *Collette,* with fiddles and 'cello, comedy and humor, were great.

Johnny Ford and his Five Melody Maids was an unusual act. Five pianos going at the same time—jazz and classic together—all made a fine combination. Johnny is also a very clever dancer, and showed some of the steps he originated. His leading pianist is an unusually good jazz player, and got honors due her.

Bailey and Cowan, with *Estelle Davis,* in "The Little Production in One," saxophone, banjo-piano players, playing their own song, Dixieland, is a happy land, also others.

That's Worth While Waiting For, I Used to Call Her Baby, Ooh, La La Wee Wee! The banjo player is an outstanding, good item in this act. His playing is phenomenal.

Emmett Devoy and Company in "Mother's Dearie," a short drama showing how money can separate a man from his family, and how his wife's deary brought him back.

Ruth Roye, the well-known comedienne, sang *You'd Be Surprised,* which was a big hit. This song is right in Miss Roye's style, and she sings it to perfection. Her smile and smiling eyes are contagious, and takes the audience right off. The bill closed with *Cora Youngblood Corson* and K. of C. Octette.

HUSTED.

WHERE THE ACTS ARE NEXT WEEK AND HOW THEY DID THIS WEEK

—Week of December 29th in Parenthesis—

NEW YORK: ALHAMBRA—Mehlinger & Myers; Dancing Kennedys; DeVoy Co., Emmet; Gautier's Brickiayers (N. Y., Colo.); Hanlon & Clifton; Morris, Elida. COLONIAL—Davis, Helene (N. Y., Al); Sheilah, Terry Co.; O'Meara, J. & K.; Devoy, Emmet; Hubert, Dyer & Co.; Wheaton & Carroll; Webb, Martin. RIVERSIDE — Sylva, Marguerita (Wash., Keith); Ward & Van (Wash., Keith); The Briants (N. Y., Roy.); Fallon & Brown (Bklyn., Bush.); Creole Fashion Plate; McCane & Co., Mabel. ROYAL—Miller & Mack; Burke & Co., Mabel; Swor Bros. (Bkln., Orph.); Rooney, Bent & Co.; Marco Bros.; Brown & Co., B.

BROOKLYN: BUSHWICK—Shields, Ella (N. Y., River.); Prosper & Moret (Balt., Maryland); Bernie, Ben (N. Y., River.); Furman & Nash. ORPHEUM—Roye, Ruth (Bos., Keith); Ramsdells & Deyo; Surprise, Mrs. W. (Wash., Keith); Nolan & Nolan (Bklyn., Bush.); Buzzell & Parker; Lloyd, Alice (N. Y., Royal); Quinn & Co., Vie (N. Y., River.)

BALTIMORE: MARYLAND—Dream Stars (Dayt., Keith); Sen Mei, Lady (Detroit, Temple); Page, Hack & Mack; Herbert & Co., H.; Duval & Symonds; Duffy & Sweeney; Grey & Old Rose.

BOSTON: KEITH—McFarlane, Geo.; Norworth, Jack; Gaby, Frank; Reynolds & Donegan (Port., Keith); Navassar Girls (Buf., Shea); Macart & Bradford; Yates & Reed; Gaudsmiths, The; Wynne, Wish.

BUFFALO: SHEA—Santos & Hayes (Tor., Shea); Diani & Rubini (Tor., Shea); Playmates (Tor., Shea); Bergere & Co., V. (Tor., Shea); Nestor & Vincent (Tor., Shea); Kellam & O'Dare (Tor., Shea); Kinney & Corrine.

CINCINNATI: KEITH'S—It is a merry bill. Elizabeth Murray in a patter of little ditties and bright witticisms proved highly entertaining. "A paprika of song, dance and chatter," is the way the program introduces Homer Dickerson's and Gracie Deacon's act. The title sets up a modest claim to which the energetic performers live up in detail. Moran and Wiser in "The Hat Shop" did wonderful stunts with head-gear. Dave Roth sang, danced, and played his one-string cigar-box violin in a manner that elicited deserved applause. "When Hubby Missed the Train" provided McMahon and Chappel with enough material to cause several curtains. "Rubeville" that genuinely jazzy concoction of merriment again proved irresistible. George Herman and Marion Shirley offered a grewsome oddity that seemed to be appreciated.

DECEMBER 22—Jo, Nitta (Cleve., Keith); Jazzland Naval 8 (Indp., Keith); Towle, Joe (Indp., Keith); Pielert & Scofield (Indp., Keith); Remple & Co., H. (Youngs., Hip.). Goldenburg.

CLEVELAND: HIPPODROME—Moore, Geo. A.; Melrose, Bert; Lions, Wintons W. (Tole., Keith); Camilla's Birds (Young., Hip.); Raymond & Schram; Hussey & Co., Jas. (Pitts., Davis).

COLUMBUS: KEITH'S—Rubeville (Detr., Temp.); Murray, Elizabeth (Young., Hip.); McCormick & Melion; Potter & Hartwell (Dayt., Keith.); Henry's Pets, Chas.; Morris & Campbell; Haskell, Loney (Dayt., Keith.).

DAYTON: KEITH—LaVier, Jack (Colum., Keith); O'Neil & Keller; Philips, Sydney (Colum., Keith); Fredericks & Co., Helena; Tamaki Duo; Brooks & Co., Alan (Colum., Keith); Baliot Three.

DETROIT: TEMPLE—Dobson & Co., Frank; Bremmen & Bro., Peggy; Stevens, Emma; Patricola & Myers; Latell & Co., Alfred; Permane & Shelly; Libonati (all to Rochester, Temple).

GRAND RAPIDS: EMPRESS—Herman & Shirley; Middleton, Jennie; U. S. Glee Club; Cook & Perry; Mayo, B. & L. (Toledo, Keith).

HAMILTON: LYRIC—Ryan & Healy; Gray, Ann (Bklyn., Orph.); Curzon Sisters; Brower, Walter (Youngs., Hip.); Levitation.

INDIANAPOLIS: KEITH—Stanton, V. & E.; The Only Girl; Nugent, J. C. (Louis., Keith); Moran & Wiser; Salmo, Juno; Magic Glasses (Louis., Keith).

LOWELL: KEITH—Herbert's Dogs (Port., Keith); Evans & Wilson (Port., Keith); Millers & Co., H.; LaToy Bros. (Port., Keith); Lovenberg Sisters & Neary; Gardner & Hartman (Port., Keith); Waiman & Barry.

LOUISVILLE: KEITH—Gaxton Co., Wm. (Erie, Temp.); Daly, Vinie, (Indp., Keith); LeRoy, Talma & Bosco; Quixey Four (Cincin., Keith); LaFrance Bros. (Indp., Keith); Roth, Dave.

MONTREAL: PRINCESS—Victor Moore supported by Emma Littlefield scored in his popular sketch, "Change Your Act." "Two Sweethearts" is a sketch far above the average. The Three Rubes, Bowers, Walters and Crocker, have a funny turn. Ann Grey is a harpist of exceptional merit. The Mystic Gardens, J. G. Nugent, Jack Ryan and Ed Healy and Minnie Faust and Brother make up a good bill. LOEW'S—Dec. 8 was the anniversary of the theater's opening and a good bill was provided. It includes Townsend, Wilbur and Co.; Denox Bros. and Scanlon; Cross and Santorio; and Torelli's Comedy Circus.

DECEMBER 22—McGivney; Sully & Houghton (Hamil., Lyric); Langford & LaSalle; Wirth & Co., May (Hamil., Lyric); Ferry the Frog Man; Pressler, Klaiss & Saxe. Tremayne.

PHILADELPHIA: KEITH'S—William Rock with 1-2-3-4-5 Girls and Two More danced several numbers with his various girls. Costumes were many and varied. The big hand of the afternoon went to Thomas Duray and his associates in the screaming travesty, "For Pity's Sake." It is one of the funniest acts in vaudeville and kept the audience in an uproar. Jimmy Falon and Russ Brown, two personable chaps, offered some clean-cut comedy. Joe Cook, the one-man vaudeville show lived up to his billing and proved his versatility. Keller Mack and Anna Earl presented the same act seen here last season, "A Letter of Introduction." The act was mildly received. Ed. Foley and Lea LaTure sang "Just For Me and Mary," "Laughing Water," "Can't Get a Chicken," and a particularly pleasing song, "East is West," interminglied with bits of "Chong." A posing novelty, "An Artistic Treat," really was artistic, and the lighting was well handled. Bartholdi's Birds opened with various stunts. Conn.

PITTSBURGH: DAVIS—Robert Hyman and Virginia Mann in "5,000 a Year," were a decided hit. Duffy and Sweeney, Van and Belle, Wilkie Bard, Helen McMahon and Maurice Diamond, McCormick and Mellon, Rinaldo Bros., Samoyao and Hubert and Watson, were on the bill here this week.

DECEMBER 22—Kiss Me (Cincin., Keith); Great Richards; Kelly, Walter C.; DuFor Boys (Detr., Temp.); Les Geniis. Latus.

PORTLAND, ME.: For the week of Dec. 15, Manager Hamilton chose a bill of the usual high standard. This was headed by the spectacular melodrama "On the High Seas." The remaining bill included Fred Fenton and Sammy Fields in their amusing raillery, "Passed by the Board of Censors;" the Lovenbery Sisters and Simon Neary in songs and dances; the Musical Marvels in the latest New York song hits; and the Four Nelsons in "Hoops, My Dear."

DECEMBER 22—Dancing McDonalds; Spencer & Williams (Lowell, Keith); Mason & Gwynne; Sultan (Lowell, Keith); Marx Bros. & Co. Straw.

PROVIDENCE: KEITH—Crawford & Broderick; Bobbe & Nelson (Lowell, Keith); Kirksmith Sisters (Lowell, Keith); Fenton & Fields; Koban & Co. (Bos., Keith); Donald Sisters (Lowell, Keith); Bartholdi's Birds (Wash., Keith); Demarest & Collette (Bos., Keith); Cahill, Marie.

PHILADELPHIA: KEITH—Brendel & Burt (Balt., Maryland); Baker & Co., Bert; Magleys (N. Y., River.); Stone & Hayes (alt., Maryland); Gray, Nan, (Balt., Shea); Travers & Co., Roland; Jackie & Billie (Balt., Maryland); Three Danoise Sisters.

ROCHESTER: TEMPLE—Hamilton, Alice (Mont., Prin.); Beri & Co., Beth; Toto (Bklyn., Orpa.); Lou & Archer, Gene; Jim Jazz King; Masters & Kraft; Kitaros Japs; Morgan, J. & B.

TOLEDO: KEITH—George, Edwin; Libert & Co., Sam; Countess Verona (Grand Rap., Emp.); Mme. Herman (Grand Rap., Emp.); Breen Family (Grand Rap., Emp.); Baker, Bell, (Grand Rap., Emp.).

TORONTO: SHEA'S—Howard Langford and Anna Fredericks in their smart sketch of "Shopping" and Bert Earl with his "Six Girls," share the headline honors. Elida Morris sings well, and the comedy of "Mrs. Wellington's Surprise" is well done. Walter Brower, the monologist, is kind of dismal.

DECEMBER 22—Kane & Herman; Imhoff, Conn & Cor. (Det., Temple); Payne & Co., Nina; Briscoe & Rauh; Reynolds & White (Detr., Temple); Ford, Ed. E.; Scotch Lads & Lassies; Stanley, Eileen (Mont., Princess). Dantree.

WASHINGTON: KEITHS—A strongly attractive program pleased crowded houses last week. Wilkie Bard, the English comedian, who gains favor upon acquaintance, again headed the bill, scoring a second week's success. Jimmy Hussey and company of five proved a strong card. He had valuable assistance from Tot Qualters. Elizabeth Murray's reputation as a bright entertainer was again sustained in an enjoyable singalogue. Other excellent turns were The Magleys in a series of original dances, the Donald Sisters in athletic hand and head balancing, William Demarest and Stella Collette, musical comedians; the female impersonations of Herbert Clifton, and the Nippon Duo in juggling and piano playing.

DECEMBER 22—Clark & Bergman (Phila., Keith); Vallecita's Leopards (Pitts., Davis); Seeley & Co., Blossom (Balt., Maryland); Thornton, Jas. (Phila., Keith); Morgan Dancers (Phila., Keith).

WILMINGTON: GARRICK—Cahill & Romaine; Hennings, J. & W.; York's

(Continued on page 1999)

THE NEW ACTS

Al Fields

Monologue—12 Mins.; One—5th Avenue

Al Fields is himself again. Not since his separation from the comedy stage prop-horse and the red-haired **Mr. Lewis** has **Al** been able to do himself justice until Prohibition came along and made it possible for **Fields** to strike the very gangway that sent him over a large-sized laughing hit at the Fifth Avenue Monday night. We have known **Al** for a long time and have enjoyed many a laugh when he was "comeding" around that old prop-hoss but after watching **Fields** skip merrily along in merry monologue fashion and register a hit on his lonely we rejoiced inwardly. **Fields** deserves it. He is working hard to put the new single over. He walks on as a bartender that has been flung bodily, apron and all out of work by Prohibition and as the Supreme Court on Monday made the nation drier than ever **Fields** swung into his Prohibition comment with sang froid that won laughter all the way. **Fields** handles himself well, stage experience standing him in stead and he knows how to get laughs. The monologue is smart, bright and merry with **Fields** going into a dissertation of a funmaking character on the making of young men out of aged birds by the use of the monkey glands that are now being talked about. **Fields** gets as much out of this as he does the other patter. It's all timely and brings back a "name" that vaudeville has not forgotten. Happy New Year, Al!

Mark.

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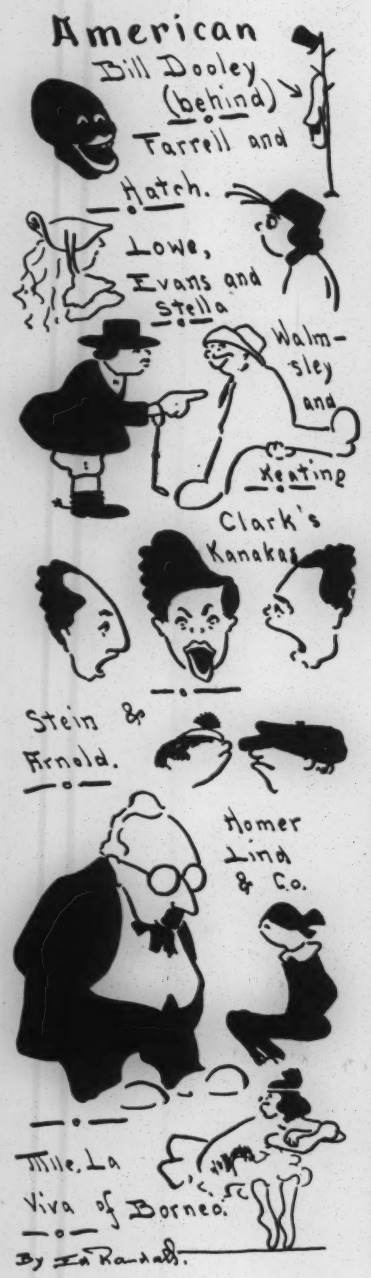
J. Aldrich Libby

Songs and Talk—10 Min.; One—23d Street

Portly parties inclined to the obese should dress neatly unless their costumes



are meant to be comical. **J. Aldrich Libby** is a monologist who is of the general architecture of William Howard Taft, but he spoils his appearance by wearing a dinner suit of extremely bad fit. It hangs on him like a bag. This may seem a small matter but it isn't, as it tends to destroy whatever value **Mr. Libby's** work may have. The work that he does consists of telling a few stories, some funny, some not, and singing a few songs, some good and some that attempt to wring a tear with banal sentimentality or others in a class that might be called "pulling the flag."

Tidden.

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Austin and Allen

Songs and Dancing—11 Min.; One (Special Drop)—58th Street

Man and woman. Personality ordinary. Material fair. Routine, in part, consists of opening with **I'm Going to Dance My Way to Dixieland**, done together, **When It Comes to Loving the Girls I'm Way Ahead of the Times** by the man while the woman changes her costume, woman sings and dances, man does another song and they close with **Oh! How She Can Dance**, illustrated by woman.

Tidden.

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Nadel and Follette

Songs and Talk—12 Min.; One—58th Street

This team, a man and a woman, are pleasing but not out of the ordinary. Some of their patter is fine but not all. They use two popular songs that usually make a hit when put over in the accepted manner—**Don't Take Advantage of My Good Nature** and **The End of a Perfect Day Revised.** Their closing song, which is properly called **A Ragtime Cocktail**, is amusing and the pair do novel business in putting it across. Tidden.

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Fifth Ave. Last Half Has Several Popular Acts

Joseph Howard and Ethelyn Clark occupied the stellar position at the Fifth Avenue the last half of last week and were as usual well received. **Mr. Howard's** songs, old and new, and **Miss Clark's** gowns form a pleasant background for their work. Another act which drew applause and which is very well known in these parts is that of **A Robbins and Partner. Robbins'** capacious comedy pockets are unfailing laugh getters. The **Dancing Kennedys**, set a lively pace for the bill by opening in an excellent dance offering. **Brown and Spencer** followed, and pleased with some of **Spencer's** compositions. **Miss Brown** has a gift of clever vocalization that makes her singing a little out of the ordinary. In third spot **Blanche Merrill's** fantastic skit, "Lost on the Moon," offered a distinct novelty. It was followed by applause principally earned by the spirited manner in which it was played. **Nick Hufford's** monologistic nonsense is off the beaten track and draws gales of laughter as it deserves. One or two trifles might profit by fumigation, however. **Bernard and Briston** are a pair of exceptionally clever actors, but their sketch is a very conventional marital squabble. **Miss Briston** is especially clever, and the act has been far better directed than it merits. The players put it over very successfully. **Neil McKinley** followed and his songs and nut comedy were little short of a riot. **Theodore Bekefi** and company of six closed with a dance offering well above average. Martin.

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Fine Bill at 58th St. During Last Half

A strong bill of varied vaudeville was offered the clientele of the Fifty-eighth Street the last half of last week. Five of the seven acts made decided hits, and the other two were not disappointments but just ordinary. **Austin and Allen** started the show off with a not unusual song and dance turn. **Frank Marckley** proved such a good banjoist he came near stopping the show. **Jane Courthope and Co.** presented with success, her familiar sketch of the work ridden and unappreciated wife and mother who rebels after years of torturing drudgery. **Nadel and Follette** did not create much of a stir with their talk and songs.

Pilcer and Douglas met with the usual large amount of success with their familiar turn. The house enjoyed **Douglass'** clowning and showed appreciation of **Miss Pilcer's** many gowns. **Alexander and Mack**, the tramp comedians did not have any trouble getting laughs with their pithily humorous duologue. The parodies on new popular songs were another part of their act that was enjoyed. In the closing turn, **Marie Lamar** and **Her Seven Syncopaters**, the honors seemed to fall on the Syncopaters. Under ordinary circumstances it seems they should share evenly, but it appeared as though **Miss Lamar** was working under difficulties, a cold or something. Her performance lacked the snap we are sure she can put into it. The band, however, was a "riot." Tidden.

(Continued on page 2001)

Dogs; Piquo & Fellows; Four Melody Maids; Boyer & Co., Nancy; Scotch Revue; Nadel & Follette.

YOUNGSTOWN: HIPPODROME—Inglis, Jack (Syracuse, Temp.); McMahon, Diamond Co. (Syracuse, Temp.) Adair, E. & E.; Barry, Mr. and Mrs. J. (Buf., Shea); Sylvester & Vance; Zardo; Rome & Cullen; Reckless Eve.

* * *

Poli's

BRIDGEPORT: PLAZA—Dec. 22, first half. Maurice and Girlie; Wishing. Second half. Burke and Betty; Conners, Jim and Edna; Kenna, Chas.; Dassy and Co., Polly. POLI—Dec. 22, first half. Hill, Edward; Conley and Francis; Fern and Marie; Mills, June; On High Seas. Second half. The Magleys; Clay and Robinson; Brower Trio; Three Dixie Boys; On High Seas.

HARTFORD: PALACE—Dec. 22, first half. Gibson, Jack and Jessie; Morin; Frederick, Dell and Flo; Gates, Morgan; Last Night. Second half. Crane Sisters; Armstrong and Stanton; Toyland; Mack, Andrew; Fred and Albert.

NEW HAVEN: BIJOU—Dec. 22. Barnard and Gibson; Clark Sisters; Wardell and Dancourt; Kenna, Chas. Second half. Arlington and Co., Mildred; Conley and Francis; Millard and Doyle; Wishing. PALACE—Dec. 22, first half. The Magleys; Conners, Jim and Edna; Brower Trio; Mack, Andrew; Amoros Sisters; La Petite, Jennie and Co.; Murphy and Driscoll; Carson and Co., Jas. B.; Mills, June; D'Avigneau's Celestials.

SCRANTON: POLI—Dec. 22. Lanigan and Wood; Gray and Byron; Lamberti; Comer, Larry; Jeanettes, Three. Second half. Sweeny and Rooney; Ford and Truly; Sylvester Family; Rolland and Ray; Johnson and Co., J. Rosamond.

SPRINGFIELD: PALACE—Dec. 22, first half. The Faynes; Clay and Robinson; Carson and Co., Jas. B.; Wheeler, Bert and Betty; D'Avigneau's Celestials. Second half. Gordon and Day; Evans and Sydney; Night Boat; Murphy and Lachmar; Amoros Sisters.

WATERBURY: POLI—Dec. 22, first half. Arlington and Co., Mildred; Three Dixie Boys; Millard and Doyle; Armstrong and Stanton; Toyland. Second half. Gibson, Jack and Jessie; Hill, Edward; Fredericks, Del and Flo; Morgan and Gaites.

WILKES-BARRE: POLI—First half. Dec. 8-13. O. K. Legel Co., comedy jugglers opened, act fair. Romm and Haney, patter and songs, among the latter, I'm Like a Ship Without a Sail and When the Preacher Makes You Mine, pleased. Gruett, Kramer and Gruett, comedy and singing. Joe Fanton Co., gymnasts, a clever war sketch, very good. "Toyland," the headliner, five kidlets showing extraordinary ability along dancing lines. Second half. Heath back again with Bathing Beauties without water; "Bobby" has a happy faculty of picking chickens and always gets the laughs. Loney Haskell, the monologist, was there with funny stories. The Dunn Sisters, singing and "shapes," created considerable laughter. The Browns, rag artists, with some good likenesses. Courtney and Irwin with a pleasing western dialect sketch. Dec. 22, first half. Sweeney and Rooney; Ford and Truly; Sylvester Family; Rolland and Ray; Johnson and Co., J. Rosamond. Second half. Lanigan and Wood; Gray and Byron; Lamberti; Comer, Larry; Jeanettes, Three. Briggs.

WORCESTER: PLAZA—Dec. 22, first half. Fred and Albert; Ahearn and Caprice; Sullivan and Scott; Evans and Sydney; Dassi and Co., Polly. Second half. The Faynes; Wilbur, Clarence; Waddell and Doncourt. POLI—Dec. 22, first half. Burke and Betty; Murphy and Driscoll; Night Boat; Murphy and Lachmar; Gordon and Day. Second half. Barnard and Gibson, Fern and Marie; Wheeler, Bert and Betty; Last Night.

* * *

Loew's

NEW YORK: AMERICAN—First half. Loray and George; Creighton and Sister, Sue; Simmons, Danny; Concentration; Allen and Moore; Keough and Co., Milloy; Smith and Troy; Wentworth, Vesta and Teddy; one to fill. Second half. Fritchie; Neal and Stewart; Hampton and Blake; Concentration; La Mont and Wright; Waiters Wanted; Carlton, Ubert; McDonald Trio. AVENUE B— First half. Leddy and Leddy; Hamilton, Dixie; Hart and Helene; Bernard and Meyers; Doree's Opera Co. Second half. Dolly and Calame; Watson, Lillian; Basil and Co., Nick; Stevers and Lovejoy; Clark, Hughie; Six Royal Hussars. DELANCEY ST.—First half. Aubrey and Riche; Meehan, Harry; A Pertect Day; Burke and Durkin; Flying Weavers. Second half. Three Mazuma Japs; Leslie, Murray; Cunningham and Bennett; Allen, Clifford and Barry; Ferns and Litt; Girl in the Air. BOULEVARD—First half. McDonald Trio; Cunningham and Bennett; Lind and Co., Homer; Harris, Dave; Four Renee Girls. Second half. Melva Sisters; Meehan, Harry; Merlin and Gordon; Rucker and Winfred. GREELEY SQ.—First half. Melva Sisters; Neal and Stewart; Townsend, Wilbur and Co.; Darcey, Joe; Douglas and Co., Maxine. Second half. Browne, Frank; Hilton and Co., Dora; McConnell and Simpson; Wilson and McAvoy; Grazer and Lawlor. LINCOLN SQ.—First half. Amoros and Obey; Barra Sisters; Hart and Co., Geo. Drury; Hampton and Blake; Wells, Virginia and West. Second half. Wray's Manikins; Harrison and Co., Benny; Lind and Co., Homer; Simmons, Danny. NATIONAL—First half. Three Mazuma Japs; Farrell and Hatch; Merlin and Gordon; Walmsley and Keating; Girl in the Air. Second half. Cook, Mortimer and Harvey; Loray and George; Cook and Oatman; Carr, Nat. ORPHEUM—First half. Page and Green; Hilton and Co., Dora; Dooley, Bill; Kingsbury and Munson; Sheppard and Dunn; Grazer and Lawlor. Second half. Bowers and Saunders; Ferguson and Sunderland; Laimee and Pearson; Darcy, Joe; Clark's Hawaiians. VICTORIA—First half. King Bros.; Ferguson and Sunderland; Cook and Oatman; Carr, Nat; Eight Dominoes. Second half. Flying Weavers; Dooley, Bill; Townsend, Wilbur and Co.; Walmsley and Keating; Douglas and Co., Maxine.

BROOKLYN: DE KALB—First half. Swan, Robert; La Mont and Wright; Waiters Wanted; Ferns and Litt; Clark's Hawaiians. Second half. Aubrey and Riche; Sheppard and Dunn; Hart and Co., Geo. Drury; Davis and Rich; Page and Green. FULTON—First half. Cook, Mortimer and Harvey; Bowers and Saunders; Harrison and Co., Benny; Weston and Eline; Allen, Clifford and Barry. Second half. Amoros and Obey; Kaufman and Lillian; A Perfect Day; Harris, Dave; Wells, Virginia and West. METROPOLITAN—First half. Browne, Frank; Metropolitan Trio; McConnell and Simpson; Rucker and Winfred; Four Paldrens. Second half. Four Renee Girls; Creighton and Sister, Sue; Bernard and Meyers; Eight Dominoes; one to fill. PALACE—First half. Wray's Manikins; Leslie, Murray; Little Lord Roberts; Basil and Co., Nick; Mains and Jazz Band, Elsie. Second half. Hamilton, Dixie; Robinson and Thomas; Mme. Doree's Opera Co.; two to fill. WARWICK—First half. Dailey Bros.; Gillen and Mulcahy; Clark, Hughie; Six Royal Hussars; one to fill. Second half. George, P.; Brook's Revue, Marty; King Bros.; two to fill.

ATLANTA: GRAND—First half. Lockhart and Laddie; Rose Garden; Lane and Plant; two to fill. Second half. Beeman, Wayne; Dove, Mabel and Johnny; Two Yaquis; Weber, Beck and Frazer; one to fill.

BALTIMORE: HIPPODROME—First half. De Lier, Joe and Sadie; De-Light Sisters; Finn and Co., Arthur J.; Burke and Toohey; Adolphus and Co., Mons.

BIRMINGHAM: BIJOU—First half. Goldie and Ward; Bennett Twins; Hall Co., Ethel Mae; Goldie, Jack; Three Victors. Second half. Lockhart and Laddie; Rose Garden; Lane and Plant; two to fill.

BOSTON: ORPHEUM—First half. Gere and Delaney; Hurst, Honey; Pantzer and Sylva; Stafford and Co., Frank; Evans, Will J.; Scranton, Harry and Anna. Second half. Du Bois, Wilfred; Jones and Jones; Genaro and Gold; Barry and Layton; Hattie's Musical Chicks; one to fill.

CHICAGO: McVICKER'S—The Lelands; Peppino and Perry; Henshaw and Avery; The Owl; Barron and Burt; Stafford and De Ross; Mack, Geo. A.

CLEVELAND: LIBERTY—Gray, Bud and Jessie; Three Robins; Craig Co., Marietta; Reilly, Chas.; Three Musical McLarens.

DALLAS: HIPPODROME—First half. Musical Waylands; McLoughlin and Evans; Johnson Co., Hal; Miley, Katerine; Three Maxims. Second half. Ford and Hewitt; Lyons and Clayton; Dae and Neville; Johnson Bros. and Johnson; Weiss Troupe.

DETROIT: COLONIAL—McMahon Sisters; Martin and Courtney; Leighton's Revue, Jean; Chabot, Denis; McGoods Co., Chas.; one to fill.

FALL RIVER: EMPIRE—Bill 15-20, Spencer and Rose, comedians; Senna and Webber, in songs; Van Sloan and Myra Deane in the one-act playlet, "Money or Your Life"; Murray Bennett in a bundle of new sayings; La Dona and Beekman, aerialists, in thrilling features; Bicknell, clay modeller; Marion Munson and Co. in a protean character offering, "The Ten Dollar Bill"; Hank Brown and Co., assisted by Henriette Moran, in a new laugh skit; Smith and Troy, and Storey and Clerk in music and harmony, pleased very large attendance. DEC. 22—First half. Du Bois, Wilfred; Jones and Jones; Genaro and Gold; Barry and Layton; Hattie's Musical Chicks. Second half. Gere and Delaney; Hurst, Honey; Stafford and Co., Frank; Evans, Will J.; Scranton, Harry and Anna. Gee.

HAMILTON: LYRIC—Aerial DeGroffs; Harris, Sam J.; Primrose Minstrels; Anthony and Ross; Scanlon, Denos and Scanlon.

HOBOKEN: LOEW—First half. The Valentines; Wiki Bird; Kaufman and Lillian; Swartz and Clifford; one to fill. Second half. Swan, Robert; Doherty and Salvatore; Little Lord Roberts; Gillen and Mulcahy; Sansone and Delilah.

HOUSTON: PRINCE—First half. Oliver; Francis and De Mar; Which One Shall I Marry?; Russell Co., Maris; Belle and Caron. Second half. Stanley; Mack

(Continued on page 2000)

E. F. ALBEE, President J. J. MURDOCK, General Manager F. F. PROCTOR, Vice-President

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NOTE PAGES 1981 & 1991

and Salle; Knorr Rella Co.; Barnes and Freeman; Levy and Symphony Girls, Jack.

KANSAS CITY: GARDEN—First half. Taylor and St. Clair; Downing and Bunnin; McGreevey and Doyle; Freda, Steve; The Spartans. Second half. Two Valdares; Garland, Harry; Carletta and Lewis; Eckhoff and Gordon; Weston's Models.

MEMPHIS: LYCEUM—First half. Stone, Arthur; Powell and Worth; Horton Co., Henry; Walters and Walters; Russell and De Vitt. Second half. Goldie and Ward; Bennett Twins; Hall and Co., Ethel Mae; Goldie, Jack; Three Victors.

MONTREAL: LOEW — Juggling DeLisle; Holden and Herron; La Costs, Mr. and Mrs. Harold; Wells and Crest; Oh! Auntie!

NEW ORLEANS: CRESCENT—First half. Stanley; Mack and Salle; Knorr Rella Co.; Barnes and Freeman; Levy and Symphony Girls, Jack. Second half. Stone, Arthur; Powell and Worth; Horton and Co., Henry; Walters and Walters; Russell and De Witt.

NEW ROCHELLE: LOEW—First half. Lilly Sisters; Robinson and Thomas; Davis and Rich. Second half. Dailey Bros.; Weston and Elaine; Mains and Jazz Band, Elsie.

OKLAHOMA CITY: LIBERTY—First half. Brown's Dogs; Horton and Noble; Burke and Burke; Ordway Co., Laurie; Fashions De Vogue. Second half. Krayona and Co.; Courtney and Barnett; Rice, Francis; Taylor and Francis; Mellilo Sisters and Co.

PITTSBURGH: LYCEUM — Beattie and Blome; Herman and Clifton; Welch and Co., Lew; Ward Bros.; Darras Bros.

PROVIDENCE: EMERY—First half. Storey and Clark; Van Sloan and Dean; Bennett, Murray; La Dora and Beckman; two to fill. Second half. Bicknell; Senna and Weber; Pantzer and Sylva; Munson and Co., Marion; Brown and Co., Hank.

SAN ANTONIO: PRINCESS — First half. Three Gregorys; Reed, Jessie; Abbott Co., Earl; Grey and Klunker; Married via Wireless. Second half. Oliver; Francis and De Mar; Which One Shall I Marry?; Russell, Marie; Belle and Caron.

SPRINGFIELD: BROADWAY—First half. Bicknell; Senna and Weber; Munson, Marion; Brown and Co., Hank; Odiva and Seals. Second half. La Dora and Beckman; Storey and Clark; Van Sloan and Dean; Bennett, Murray; Odiva and Seals.

ST. LOUIS: GARRICK — First half. Mae and Mack; Gordon and Delmar; Love Race; Zuhn and Dreis; Aerial Butters. Second half. Tyler and St. Clair; Downing and Bunnin; McGreevey and Doyle; Freda, Steve; The Spartans.

TORONTO: YOUNGE—The Arnoldos; Rogers, Mildred; Royal Four; Hill and Co., Mr. and Mrs.; Trovato; Torelli's Circus.

WACO: HIPPODROME — First half. Ford and Hewitt; Lyons and Clayton; Dae and Neville; Johnson Bros. and Johnson; Weiss Troupe. Second half. Three Gregorys; Reed, Jessie; Abbott Co., Pearl; Grey and Klunker; Married via Wireless

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Chicago Keith's

BATTLE CREEK: BIJOU—First half. Teddy, Alice; Brown and Jackson; Lydston and Emerson; Bonisette Troupe. Second half. Tojetti and Bennett; Bryant and Stewart; Peggy Vincent; Welcome Home; Challen and Keke.

BAY CITY: BIJOU—First half. Edith and Charles; Aloha; Walsh and Bentley; Harry Hayward and Co.; Kennedy and Francis; Vera Sabina and Co. Second half. Joe Melvin; Lyle and Viginia; Hall and Brown; Billy Rogers; Barabon and Grohs.

CRAWFORDSVILLE: STRAND—Second half. Evans and Perez; Redman and Wells; Spanish Trio; Rice and Newton; Fred La Reine and Co.

FLINT: PALACE—First half. Toto Hammer; Myrtle Mason; Hibbett and Malle; A Reg. Bus Man; Mullen and Corelli; Lasova and Gilmore. Second half. Vera Sabine and Co.; Walsh and Bentley; Cheerup; John Geiger; Orrin Davenport Troupe.

FT. WAYNE: PALACE—First half. Degnon and Clifton; Ripon, Alf; Walton and Brant; Smith and Austin; Burns and Wilson; Hearn, Sam; Spanish Trio; Carsen's Minstrels. Second half. Houlton, Pet and Peggy; Stanley and Birnes; Let's Get Married; Robinson and Penny; Zeigler Twins and Five; Bonesitte Troupe.

JACKSON: ORPHEUM — First half. Tojetti and Bennett; Cordini; Casson Kirke Co.; Gordon, Frank; Orrin Davenport Troupe. Second half. Frawley and West; Brown and Jackson; Lydston and Emerson; Melody Garden; Foster, Ball and Co.; Teddy, Alice.

KALAMAZOO: REGENT—First half. Wyoming Trio; Vincent, Peggy; Welcome Home; Robinson and Penny; Lyle and Viginia; Challen and Keke. Second half. Kate and Wiley; Cordini; Burns and Wilson; Smith and Austin; Boila Trio.

KOKOMO: SIPE—Second half. Ripon, Alf; Whitefield and Ireland Co.; Three to Fill.

LAFAYETTE: FAMILY—Second half. Tracey, Palmer and Tracey; Howard, Mary and Co.; Lyons, Jimmy; Hume and Co., Eddie; one to fill.

LANSING: BIJOU—First half. Kate and Wiley; Geiger, John; De Voy and Co., Art; Ball and Co., Foster; Melody Garden. Second half. Santry and Nortan; Kennedy and Francis; Casson Kirke Co.; Mullen and Corelli.

LOGANSPORT: COLONIAL—Second half. Brierre and King; one to fill.

MUSKEGON: REGENT—First half. Juggling D'Armo; The Fostos; Boila Trio; La Reine and Co., Fred; one to fill. Second half. Miller and Chapman; Mason, Myrtle; Carmen's Minstrels; Walton and Brant; Degnon and Clifton.

OWOSSO: STRAND—Juggling D'Armo; Hibbett and Malle; Just for Instance.

SAGINAW: JEFFERSSTRAND—First half. Melvin, Joe; Mullen and Correlli; Thelma; Hall and Brown; Barabon and Grohs. Second half. Edith and Charles; Erminie and Sister; Gordon, Frank; De Voy and Co., Art; La Graciosa.

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Orpheum

CALGARY: ORPHEUM—Extra Dry; Pietro; Four Readings; Bernard & Duffy; Taylor Co., Eva; Lachman Sisters. (Same bill plays Victoria 2d half).

CHICAGO: MAJESTIC—Clayton Co., Bessie; Rae Samuels; Conrad, Ed. & B.; Gibson & Connelli; Jolson, Harry; Dillon & Parker; Bonconi, Maleta; Ergotti's Lilliputs. PALACE—Rock & Girls, Wm.; Baker, Phil; Mason & Keeler; Nasa & O'Donnell; Doner, Ted; Royal Gascoignes; Lohse & Sterling. STATE LAKE—Kennedy, Frances; Giuron & Marguerite; For Pity's Sake; Rockwell & Fox; Clarke & Verdi; Cantor's Minstrels; Long Tack Sam Co.; The Dorans.

DENVER—ORPHEUM—U. S. Jazz Band; Gould, Venita; Kitnery & Remney; Lydell & Macey; Shaw, Lillian; Eugene Bros.; West Co., Arthur.

DES MOINES: ORPHEUM—Stone & Kaliz; Nichols, Nellie; Sweeties; Norwood & Hall; Jason & Haig; Cooper, Harry.

DULUTH: ORPHEUM—Bankoff & Co., Ivan; Tennessee Ten; Grapewin Co., Chas.; Renault, Francis; Fitzgibbon, Bert; Samsted & Marion.

FRESNO: ORPHEUM—Lambert & Ball; Price & Co., Geo.; Rigoletto Bros.; Jerome & Herbert; Beginning of World; Cellos, Van.

KANSAS CITY: ORPHEUM—Not Yet Marie; Color Gems; Emmy's Pets, Karl; Sharrock, H. & A.; Roberts, Donald; Farrell, Taylor & Co.; Burns & Frabito.

LINCOLN: ORPHEUM—Saranoff & Girls; Ciccolini; The Man Hunt; Mann, B. & H.; Walters, P. & O.; The Pickfords.

LOS ANGELES: ORPHEUM—Hoffman, Gertrude; Indoor Sports; Salon Singers; Phina & Co.; Collins & Hart; Shirley & Band, Eva; Richards, Chris.

MEMPHIS: ORPHEUM—Putting It Over; Barnes & Crawford; Ashley & Dietrich; Tae Vivians; Foley & O'Neil; Bob Tip Co.

MILWAUKEE: MAJESTIC—Bronson & Baldwin; Julius Tannen; Savo & Co., Jimmy; Dunham & O'Malley; King Co., Rosa. PALACE—Bronson, Aileen; Giuran & Marguerite; Stephens & Hollister; Harry Rose; D'Aures & Co., Mlle.

MINNEAPOLIS: ORPHEUM—Regay & Lorraine Sisters; Ruegger Co., Elsa; Kelley & Co., Geo.; Kenney & Hollis; Seven Honey Boys; Burt & Rosedale.

NEW ORLEANS: ORPHEUM—Nesbit, Evelyn; Bowman Bros.; Wright & Dietrich; Duffet & Co., Bruce; Fink's Mules; Lorraine, Oscar.

OAKLAND: ORPHEUM—Overseas Revue; Cartmell & Harris; Stedman, Al. & F.; Fox & Ward; Watts & Hawley; Cullen, Jas. H.

OMAHA: ORPHEUM—Rash Co., Albertina; Sidney & Townley; Lee & Cranston; Ebs & Co., Wm.; Kanazawa Boys; Gordone, Robbie; Breen, Harry; Morton Co., Jas. J.

PORTLAND: ORPHEUM—Gus Edwards Co.; Three Jordan Girls; Osterman, Jack; Arnaut Bros.; Ernest Evans Co.; Gallagher & Martin; Montgomery, Marshall.

SACRAMENTO: ORPHEUM—Lambert & Ball; Geo. Price & Co.; Rigoletto Bros.; Jerome & Herbert; Beginning of World; Cellos, Van.

SALT LAKE: ORPHEUM—Green Co., Harry; Coleman, Claudia; Green & Myra; Princess Radjah; Casting Wards; Wood & Wyde; Samaroff & Sonia.

ST. LOUIS: ORPHEUM—Wilkie Bard; Cressy & Dayne; Cressy, Will M.; Current of Fun; Patricola; Snow & Co., Ray; Libby & Nelson.

ST. PAUL: ORPHEUM—Seeback, H. & A.; Duffy & Caldwell; Hughes & Co., Mrs. Gene; Clifford, Edith; Eis & Co., Alice; Ja Da Trio; Ishikawa Bros.

SAN FRANCISCO: ORPHEUM — Ford, Sis and Band; De Mar, Grace; Barnes, Stuart; Sterling and Marguerite; Howard's Ponies; Barber and Jackson; Frawley and Louise; Hyams and McIntyre; Meredith and Snoozer; Musical Hunters.

SEATTLE: MOORE—Mabel and Dora Ford, of the Dancing Fords, constitute the headline act at this theater. They present the dancing production, "The Frolics of 1920," and are assisted by their own orchestra. Grace De Mar offers a number of character studies. The act is called "The Eternal Feminine." Stuart Barnes, monologuist, is an added feature of the bill. Billy Frawley and Louise Edna present a playlet, "7 A. M." Howard's Spectacle offers ponies and canines in an amazing play, while Sterling and Marguerite in "Originalities" is a novelty gymnastic and aerial exhibition number. Mendell.

SEATTLE: ORPHEUM—Nazarro and Band, Nat; Kay, Dolly; Rickards, The; Sale, Chic; Bensee and Baird; Roy and Arthur; Travers and Douglas.

VANCOUVER: ORPHEUM: Marmein, Sis, and Schooler; McDermott, Billy; Mortons, Four; Black and O'Donnell; Hudler, Stein and Phillips; Gabriel Co., Master; Duttons, The.

WINNIPEG: ORPHEUM — Budd, Ruth; Hall, Bob; Lyons and Yosco; Brice and Co., Lew; Wynn, Elfreda.

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Western Vaudeville

ALTON: HIPPODROME — Hart, Louis; Bond Wilson Co.; Rogers, W. and M.

BELLEVILLE: WASHINGTON — First half. Selbini and Grovini; Vox, Valentine; Chalfonte Sisters. Second half. Brads; Fox and Mayo; Mabel Whitman and Boys.

CEDAR RAPIDS: MAJESTIC—Kimiwa Trio; Coley and Jaxon; Meanest Man in World; Barry, Lydia; Temple Four; Allenson.

CHICAGO: KEDZIE—First half. Wellington and Sylvia; Guiliana Four; Ferguson, Dave; Lyons, Jimmy; Romas Troupe. Second half. Bailey and Co., Cliff; Bon E. and Albert; Hall and Co., Billy Swede; Barrett, Pat; Galetti's Monks.

DULUTH: NEW GRAND—First half. Four Solares; In Wrong; Harvey De Vore Trio; Almond, Tom and Pearl; Velente Bros. Second half. Kipp and Kippy; Saxton and Farrell; Farrell and Co., Edward; Bell, Arthur and Leah; the Liberty Girls.

EAST ST. LOUIS: ERBER'S—Wanda; Brads; Redmond and Wells; Honor Thy Children; Selbini and Grovini; Suter, Ann; Vox, Valentine; La Pearl, Roy.

MINNEAPOLIS: NEW GRAND—Hughes and Co., Eddie; De Land and Co., Chas.; Curtis, Ruth, and Band; One to Fill. NEW PALACE—First half. Monroe and Grant; On the Mississippi; Harvey, Haney and Grace; Greenwich Village; One to Fill. Second half. Rianos, Three; Green and La Pell; The Corner Store; Coley and Jaxon; Linton, Tom, and Jungle Girls.

ST. LOUIS: COLUMBIA—First half. Whitman, Mabel, and Boys; Suter, Ann; You'd Be Surprised; Rogers, W. and M.; Lordens, Three. Second half. Childs, Jeanette; Honor Thy Children; Three to Fill. GRAND—Dusenberry and Bonnie; Millar, Jessie; Tenny and Co., Harry; Zobelie, Fred; Hart, Billy; Beauties, Three; Renard and Jordan; Nelson, Alice; Norris Baboons. RIALTO—First half. Kennedy and Nelson, Jesters, Two; Bond, Wilson and Co.; La Pearl, Roy; Grenadier Girls. Second half. Wanda; Engel and Fuller; You'd Be Surprised; Doyle, Buddy; Chalfonte Sisters.

ST. PAUL: NEW PALACE—First half. Skating Macks; Drisko and Earl; Revue Comiques; Lloyd and Whitehouse; Havemann's Animals. Second half. Monroe and Grant; On the Mississippi; Harvey, Haney and Grace; Greenwich Village; One to Fill.

SUPERIOR: NEW PALACE—First half. Kippy and Kipp; Saxton and Farrell; Farrell and Co., Edward; Bell, Arthur and Leah; The Liberty Girls. Second half. Four Solares; In Wrong; De Vora, Harvey, Trio; Almond, Tom and Pearl; Volente Bros.

WINNIPEG: STRAND—First half. Peacock Revue; Pope and Uno; Henry and May; Hansen and Boys, Claire. Second half: Gilmore and Castle; Vanfield and Co., Dave; Yank; Lamont's Cowboy and Girl Minstrels.

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Ackerman & Harris

BILLINGS: BABCOCK — First half. La Fleure; Sperry and Rae; Melroy Sisters; The Cameos; Mitchell and Mitch; Six Imps and a Girl. Second half. 3 Red Peppers; Violet and Charles; Millard Bros.; Millard, Chas.; Fowler, Bertie; La Follette.

LIVINGSTON: STRAND—First half. La Fleure; Sperry and Rae; Melroy Sisters; The Cameos; Mitchell and Mitch; Six Imps and a Girl. Second half. 3 Red Peppers; Violet and Charles; Millard Bros.; Millard, Chas.; Fowler, Bertie; La Follette.

(Continued on page 2001)

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NORTH YAKIMA: EMPIRE — Dec. 21-22. Elaine and Titania; Merrick, Jerome; Gould, Frank; Graves, Douglas; Surprise Four; Ambler Bros. Dec. 26-27. Three Falcons; Galvin and Bath; Villani and Villani; Gypsy Revue; Kruzo; Fredericks, Betty.

PORTLAND: HIPPODROME—First half. Eddy and Howard; Herman, Sam; Cleveland and Dowrey; Fashions a la Carte; Roth, Mitchell and Roth; Wilhat Troupe. Second half. Monroe Bros.; Van Ordon and Fallows; Bernard and Erickson; Drew Players, Clayton; Montana Four; Mme. Theo. and Dandies.

SACRAMENTO: HIPPODROME — First half. Harris and Harris; Collins and Dunbar; Six Serenaders; Haley, Leo; Wood and Lawson; Mason and Co., Harry. Second half. Comwell and O'Day; Florette; Allen and Co., Nora; Paper Dress Revue; Marriott Troupe; Rackett, Ernest.

SEATTLE: PALACE HIPPODROME —First half. Electro and Co.; Le Veaux, Joe; Bennington and Scott; Pruitt, Bill; Tag Day; Six Whirlwinds. Second half. Bowman, Billie; Barney and Co., Chas.; Primm, Devereaux; On Manila Bay; Cleveland and Faye; Fanton, Ed and Edna.

SPOKANE: HIPPODROME — First halt. Buster and Eddy; Sax and Wood; Dailey, Billy; Sully, Estelle; Brown's Officials, Tom; Tybell Sisters. Second half. Le Fleure; Sperry and Rae; Melroy Sisters; The Cameos; Mitchell and Mitch; Six Imps and a Girl.

TACOMA: HIPPODROME—First half. Monroe Bros.; Drew Players, Clayton; Van Ordon and Fallows; Bernard and Erickson; Montana Four; Mme. Theo. and Dandies. Second half. Electro and Co.; La Veaux, Joe; Bennington and Scott; Tag Day; Pruitt, Bill; Six Whirlwinds.

VANCOUVER, B. C.: COLUMBIA—First half. Bowman, Billie; Barney and Co., Chas.; Primm, Devereaux; On Manila Bay; Cleveland and Faye; Fanton, Ed and Edna. Second half. Elaine and Titania; Gould, Frank; Graves, Douglas; Surprise Four; Ambler Bros.

WALLA WALLA: LIBERTY — First half. Three Falcons; Calvin and Bath; Villani and Villani; Gypsy Revue; Kruzo; Fredericks, Betty. Second half. Buster and Eddy; Sax and Wood; Dailey, Billy; Brown's County Officials, Tom; Sully, Estelle; Three Tybell Sisters.

Interstate

DALLAS: MAJESTIC—Bell and Wood; Stuart and Kelley; Misses Parker; Darrell, Emily; Schaeffer, Sylvester; Lucas, Jimmie; Mirano Bros.

GALVESTON: MAJESTIC—First half. Bonomar Arabs; Lucille and Cockie; Odonnell and Blair; Weller and Co., Hahn; Mme. Rhea; Avey and O'Neill; Garcinetti Bros. (Plays Austin second half.)

FORT WORTH: MAJESTIC — Hackett and Delmar; Tuck and Clare; On the Ragged Edge; Morton, Clara; Emmett Co., J. K.; Peck and McIntyre; Hee Troupe, Chow Ling.

HOUSTON: MAJESTIC—Clinton Sisters; Espe and Dutton; Clifford and Co., Ethel; Lloyd and Wells; Fay, Anna Eva; Montgomery and Allen; Clifford, Bessye.

LITTLE ROCK: MAJESTIC — First half. Oakes and Delaur; Carola Three; Holman and Co., Harry; Cooper and Ricardo; Zarrell and Co., Leo. Second half. Andrieff Three; Shaw, Allan; Mme. Bianca and Co.; two to fill.

MUSKOGEE: MAJESTIC — Vincent and Co., Claire; Henlere, Hershel; La Bernicia and Ballet; two to fill.

SAN ANTONIO: MAJESTIC — Mlle. Paula; Staples, Helen; Neville and Brockway; Benny, Ben K.; Petrova, Mme. Olga; Olson and Johnson; Bostock's Riding School.

TULSA: MAJESTIC—Vincent and Co., Claire; Henlere, Hershel; La Bernicia and Ballet; two to fill. Second half. Baker and Co., Walter; Rolling Along; Burt and Syncopated Steppers, Vera; two to fill.

WICHITA FALLS: WICHITA—Second half. Wilson, Frank; Murphy and White; Syncopated Steppers; two to fill.

• • •

Ben Bernie Heads Bill at Harlem Opera House Last Half

The ever popular **Ben Bernie** furnished the principal amusement at the Harlem Opera House the last half of last week, though several other acts were also received with approval, especially a sketch called "The Strike" which went over with a bang, partly because of its timeliness and partly because of its genuine comedy. The **Two Ladellas** opened the show with acrobatics and dancing, and the **Three Dolce Sisters and Company** occupied second spot with a "musical melange" sponsored by **Dorothy Jardon.** The act is pleasing enough but it is scarcely worth the prominence that was given it by spelling it out in electrics in front of the house. **Currier and Graham** followed in a vocal argument between Ireland and Scotland. Ireland wins in a walk, of course. **Bernie** with his fiddle followed them, and "The Strike" followed him. In closing position **Mme. Cronin** offered a "novelty" consisting of dances, singing, and electrical display, the best feature of which was the singing by one who seemed to be **Mme. Cronin** herself. Martin.

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Good Headliners at 23rd St. During Last Half

One of the most amusing acts in vaudeville was one of the two featured turns on the Twenty-third Street bill the last half of last week. We mean the semi sketch presented by **Chic Sale** and acted in by **J. C. Mack and Co.,** called "The Grass Widow." Since we last saw the piece it has been cut down somewhat and the whole action takes place in a special act in two instead of full stage. **Mack** playing the role of the old woman, got the same large number of hearty laughs he usually does.

The other featured turn was the team of **Irving and White** who have an unusually good line of patter, which Irving delivers to the best advantage. **Miss White** is attractive. **Frank and Milt Britton,** in the opening number, pleased with xylophoning and then with cornet and trombone. On the latter instruments they played a well selected medley of popular numbers in true jazz style. The playlet "An Earthly Romance" earned a fair amount of laughs. **J. Aldrich Libby,** doing a monologue with songs, was only fair. **Gertrude George** songologue was appreciated, and **Roland Travers,** the illusionist, closed the show. Tidden.

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CLARA KIMBALL YOUNG

Starring in "Eyes of Youth," the First Release of Equity Pictures Corporation

WITHOUT FEAR OR FAVOR—By an Old Exhibitor

The Condition in Germany—The Old Kay Bee Concern Considers Reorganizing—Is There Such A Thing As A Theater Hoodoo?

A prominent business man from the West returned the other day from a most interesting trip abroad. Because he knew the ropes (and had plenty of *wherewithall* to grease the itching palms of the consuls and others in high power) he had some wonderful experiences. Most interesting is his report of picture conditions, given from the standpoint not of the exhibitor, but of that very important person, *Mr. Theater Goer.* His experience is unusual, for he got right into the restricted portions of Germany and he visited a number of picture houses that were in all their glory seven years ago on the occasion of his last visit.

This is his report: "*Germany is badly in need of good pictures. The ones that are shown now are of the lowest sort. In many instances immoral scenes are shown in vivid details. One such picture I saw in a large theater in northern Germany and it was received with applause by the large audience. The moral standing of Germany is at a low ebb, it is true, but there is a large element who would welcome the better sort of films and support them generously.*"

He tells

Several Amusing Incidents

that have never crept into the press here. Some enterprising film concern got up a picture with the ex-Kaiser as the central figure. From description it must be along the lines of the famous "Beast of Berlin." The film was shown to packed houses in Berlin and other large cities and made such an impression that it was eventually banned. The reason was given that it fostered socialism, but some people in the know declared that friends of the former Kaiser did not wish to have him depicted with the cloven hoof and horns and his weaknesses dwelt upon. The picture might do harm if he ever wished to *come back!* though the business man says such a thing is highly improbable. Germany is through with him, his worst crime in their eyes is that he was a *quitter.*

Berlin is reported as gayer than Paris. It is the only city where music is in evidence. Picture theaters are crowded and the films are evidently, from description, of the new and hastily put together German brand. A few good pictures in Berlin, but not many.

In Hamburg, where the immoral scene referred to was shown, pictures are tough in the extreme. Theater prices are exceedingly cheap, ranging from 70 pfennigs to three marks (the standard is about three cents now as compared to twenty-three formerly). In Hanover and Bremen conditions were a little better than in Hamburg, but could not be compared with the same shows of 1912.

Think how the films have progressed on this side of the Atlantic in seven years. Censorship, therefore, is badly needed for the present production and new and good films to elevate the public. The necessity of cheap and good amusement is vital and whoever gets to the ground first will coin money.

Conditions in Holland and France are a little better but pictures are still suffering from the after effects of the war and the importation problem. Plenty of money is being made by exhibitors, for the public are amusement mad and will support almost any show.

The news that the members of the

Old Kay Bee Concern

are going to reorganize, brings back memories of the old times when the General Film was in its glory and the independent man had a mighty hard time of things.

The name "Kay Bee" means nothing to some of the present film fans, who are interested only in up-to-date history, but to old timers it stands for progression, co-operation and independence. "*Ad*" and *Charlie Kessel* with *Charlie Bauman* formed one of the first concerns who worked apart from the General Film.

No easy task in those days but they made pictures first under the Bison and Kay Bee brand, then started the Reliance, Broncho and Keystone. It will be remembered that when they broke away from the Universal to form the Mutual Film Corporation (with the Thanhouser and one or two smaller concerns) the Universal, or Independent as it was then, obtained through court injunction the Bison trade mark. Many a moon since the old bison head has been seen on a piece of film, but once in a while it bobs up in some little God forsaken town accompanying a battered film with unknown players in clothes of the fashion of twelve years ago.

The New York Motion Picture Company was the company that was next formed, and handled all the brands under the Mutual banner. Then came the Triangle, and many of the big stars owe their start to the genial members of the Kay Bee firm.

The Japanese players were brought from the Orient by *Mr. Ince* to appear in a series of plays. *Sessue Hayakawa* strange as it may seem to-day, played small parts at first, and then served as leading man to his wife, who was the star. *Tauru Aoki* has not appeared on the screen in a long time.

A number of the Biograph players became really famous through association with the Keystone and this brand of comedies, originated by Messrs. Kessel and Bauman have been the biggest money-makers in film history. Their selling value abroad leads all other films, and the concern made a lot of money during their career.

The new plans have not been announced, but work will probably be started in their old stamping ground, Los Angeles, early in the year.

Is there such a thing as

A Theater Hoodoo?

An exhibitor from the Middle West has reported a peculiar incident which has made him more superstitious than ever. Recently he purchased a house that had played to persistently bad business. He did not inquire thoroughly into its past history, though he knew that for at least two years it had been run at a loss. An experienced exhibitor, who had been out of the game in the service of "Uncle Sammy," he expected no difficulty.

In spite of good advertising, persistent hard work and the employment of every means that he could think of, the theater continued to be a losing proposition, although it is in a prosperous neighborhood and two nearby houses are coining money. He asks for advice, after four months of discouragement. Says he feels sure that the Hoodoo has been passed on to him, but that he will keep up the good fight as long as his money holds out, for he is confident that he will win in the end.

Right here in New York, a big house changed hands a couple of months ago, passing into the control of a money syndicate, noted for making more money rather than for spending it. The clientele was of the highest order, as the neighborhood was of the exclusive sort, and the unusual musical programs and high order of pictures attracted the best of audiences. The new management has gradually changed things.

A jazz band replaced the symphony orchestra, pictures more or less sensational became the features and the quiet well-bred employees were succeeded by brilling blue uniforms with plenty of brass buttons. The former patrons came, saw and gasped their surprise! When they had a couple of similar experiences, they took their patronage to downtown theaters, or gave up pictures altogether. But the fact remains that *the house is as crowded as ever!* showing that there are good and bad hoodoos! It is a financial success rather than an artistic one, which pleases the money-making owners. Of course, they are the losers, for one well-run theater is worth a dozen poor ones, but they do not realize it, preferring present conditions and rejoicing that they have *built up* the patronage.

The spirited controversy over

"Peg o' My Heart"

is of interest to all playwrights. Time was when the name of the original play was about all that appeared in the adaptation. With "Eyes of Youth," however, few changes were made. Except for the opening scenes, the story followed the play very closely, and possibly that is why it proved such a great success.

Other stage successes have not fared so well. Mr. Manners' action, is based, it is is said, upon certain changes from his script. He claims that his contract with *Oliver Morosco,* who produced the stage version of "Peg o' My Heart" (and incidentally made a fortune from it) provided that no changes whatever be made. In the case of this play, it seems as if a few shifts would have to be made to have continuous action and to make the story show to its best advantage as a screen production. Playwrights do not always understand that there is a difference in preparing a story for the stage and for the screen. "Eyes of Youth," by the way, was produced for the stage under the direction of one of the best known screen directors of the day, *Lawrence Marston,* which probably explains its easy adjustment to continuity.

"Max" is going to try again! "Max" is to Europe what *Charlie Chaplin* is to America, and antedated the facile Charlie by a number of years. Never *Max Linder,* just plain *Max,* his antics have amused the Parisene for years. He tried once before to make good over here, but the French brand of humor proved too dense for us to masticate! Now, he is going to try a brand new set of funny things made by himself with himself as star and the Goldwyns will release. One of his first films was named "Max Comes Across," and it proved a misnomer.

Speaking of supporting almost any show, how many

Poor Things Are Offered

under the name of "educational films." Not the recognized brands, but the little fly-by-nighters who get a few hundred feet of film together and try to interest schools and clubs in their offering. Here is another big field that has been hampered by the drastic fire laws. Every now and then someone comes along with a scheme to overcome them and offers an outfit that is often not worth a fifth of the price. And the accompanying films! Even the school children do not care to sit through them—and they like almost anything—and after a few attempts the outfit is laid away and the project forgotten.

5 YEARS AGO TODAY

Fire at Edison Plant at at Orange, N. J. Involves $1,000,000 Loss.

Lewis J. Selznick Gets Film Rights to Charles K. Harris Songs.

Orrin Johnson Signs with Rolfe for "Satan Sanderson."

John Mason Signed by Famous Players for "Jim the Penman."

10 YEARS AGO TODAY

Gordon Craig Rumored as Considering Motion Picture Directing.

Fourteenth Street Theater Starts Independent Film Service.

Melies Release Discontinued Pending Installation of New Machinery.

Alliance of Independent Motion Picture Manufacturers of N. Y. Incorporates at Albany.

REPORTED GRIFFITH SIGNS LAURETTE TAYLOR FOR FILMS

Stage Star Understood to Have Finally Given in to Picture Offer

LAURETTE TAYLOR is going into the films. It is now reported from a source that heretofore has been a reliable one on knowing the news that Miss Taylor has signed a contract with D. W. Griffith and at the conclusion of her present New York theatrical engagement will start making her first Griffith feature.

It is understood that for a long time Miss Taylor has flatly refused all picture offers and that repeated efforts to land her failed, with Miss Taylor putting a price on her services that made her contract prohibitive. It was taken that Miss Taylor was sidestepping the films and the best way out was to demand a figure that would sound all out of proportion. It seems that Miss Taylor found the Griffith proposition too attractive to turn down and that the screen will have her as a popular star next fall.

A series of Taylor films will naturally be expected with Miss Taylor impersonating some of her well-known stage types on the screen, with Miss Taylor working with the Griffith company in the eastern studios.

Miss Taylor at present is enjoying huge popularity and new success with her new play, "One Night in Rome," that her husband, J. Hartley Manners, wrote for her. It's at the Criterion Theater.

New Theaters in Northwest

Announcements have been made on behalf of Jensen & Von Herberg, Seattle theatrical managers, that Seattle is to have a magnificent new motion picture theater costing $1,500,000; Yakima is to have a new modern theater at once, Great Falls, Mont., will have the most costly playhouse in that state at an investment of $600,000 and the firm will build or lease houses in Everett, Bellingham, Spokane, Bremerton and a score of other coast cities during the coming year.

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Logue to Direct

Charles A. Logue has gone in for directing the film productions of his own stories. He will put on his latest work, as yet untitled, based on the theme that clothes make civilization, for A. H. Fischer Features, Inc. He will have the co-operation of Jack Kennedy as associate director.

Mr. Logue and Mr. Kennedy, accompanied by P. J. Carey, the Fischer technical director, left last week for Miami, Fla., to arrange for the filming of exteriors there.

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Lyons and Moran in Five Reelers

Eddie Lyons and Lee Moran are to enter a new field of production under the company which they have been associated with for many years according to an announcement made recently by Carl Laemmle, Universal's president. Lyons and Moran are in the future to be featured in five-reel comedy-dramas where each will have equal honors.

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Eve in Exile" Trade Showing

A pre-view of "Eve in Exile," the American Film Company's latest "Flying A Special," was arranged for an invited audience of exhibitors and motion picture critics in Philadelphia. The screening was held at Stanley's Arcadia Theater, with Charlotte Walker present in person. Miss Walker plays the title role in the picture.

• • •

Blackton's Latest

J. Stuart Blackton has acquired the motion picture rights to "Passers-By," by C. Haddon Chambers.

Stanley Olmsted will adapt the play, assisted by Mr. Blackton himself. Mr. Blackton plans to make "Passers-By" his first 1920 production.

New Eastern Studio

The latest motion picture studio is being built by the Ferndale Films Corporation. Plans are under way and will be completed this week, whereby this studio will indeed become a prominent factor in Eastern production. C. K. F. Andrews is president. A monster studio near Yaphank, Long Island, and with twelve stages is being planned by him. The first six stages will be started immediately and the remaining half dozen are promised in the Spring.

The site in Yaphank was turned over to this new corporation by George E. Crater, Jr.

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Grossman Shows Feature

Harry Grossman, president of Grossman Pictures, Inc., reached New York this week from his studio at Ithaca, bringing his first completed feature production, "Wits vs. Wits," which he is showing to the trade. He will dispose of the rights to the picture while here. Mr. Grossman states that he will produce a series of six features, starring Marguerite Marsh.

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Goldwyn Signs Flora Revalles

Mme. Flora Revalles, the celebrated mime and dancer who appeared in this country with the famous Diaghileff ballet, has been signed up by the Goldwyn Pictures Corporation to play a leading role in "Earthbound," the second Basil King Eminent Authors picture, which Goldwyn will produce.

• • •

Sullivan with Christie

The Christie Film Company has secured Frederic Sullivan as one of the new directors who will guide the destinies of the Christie Comedies, according to Al E. Christie, who is now supervising the production of all Christie one-reel comedies and Specials in two-reels.

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Moss Building New House

B. S. Moss is building a million dollar playhouse, with a seating capacity of 3,500, to cover the block bounded by Webster, Tremont and Carter avenues and 174th street in the Bronx.

Want Films on Ameriean History

"The United States was discovered about the time of the Civil War, if one could judge from motion picture drama," says an announcement from the National Board of Review. "The entire period of 250 years from the settlement of Virginia is almost a closed book. There is insistent demand, reaching the National Board, for films on Americanization. This inevitably requires the historic setting of our country, if we would tell the foreign the genius of American democracy. We are just on the eve of the tercentenary of the landing of the Pilgrims and, as yet, no picture is forthcoming to tell of the struggles of this little company on the shores of Massachusetts.

"It would be interesting to discover the reasons for this lack of motion picture material. Can it be that there is no interest on the part of the American people in its history? Are motion picture producers absolutely afraid of a costume story? But, whatever the cause, is it not both a golden opportunity and an obligation for the motion picture to at once begin to reincarnate the story of this country's birth and development?"

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First Cohen Story Finished

"Two Cents' Worth of Humaneness," an original story by Octavus Roy Cohen, who is under contract with Goldwyn Pictures Corporation to write four stories a year for production at the Goldwyn studios, has been completed and accepted as a starring vehicle for Madge Kennedy, who has just finished "The Blooming Angel" and is ready to start on her next production.

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Start "Primrose Path"

Universal has started production on "The Primrose Path," a drama by Bayard Veiller. Christy Cabanne will direct the photodrama, which will have Frank Mayo featured.

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Fox Theater to Seat 4,500

A further extension of the theater which William Fox is to build on Tremont and Park avenues, the Bronx, was announced by A. S. Kempner, real estate representative of the Fox Theatrical Enterprises. Under the latest plans the theater will have a seating capacity of 4,500.

NEW PROGRAM AT THE CAPITOL

Complete Change of Bill Starts Christmas Week

A complete change of program in every detail (the first since the huge new playhouse was opened) is announced by Managing Director Edward Bowes for the Capitol Theater for Christmas week, commencing next Sunday. To make this possible Ned Wayburn's Demi Tasse Revue will be withdrawn on Saturday night to concentrate on intensive rehearsal for a new Wayburn production opening New Year's week.

David Bispham has been especially engaged for the week with a support of artists of distinction.

The principal offering will be "A Christmas Phantasy," introducing vocal and instrumental music, including the Russian Cathedral Quartette, that figured in Arthur Hopkins' presentation of "Redemption" and "A Romany Yuletide," a divertissement permitting of the introduction of vocal and choreographic features of an unusual nature. Pearl Rogay will head the ballet that will be featured in this divertissement and there will be a big ensemble employed. Special settings have been provided for both features by John Wenger. In addition, Managing Director Bowes has arranged a big program of motion pictures.

• • •

Neilan in Fairbanks Studio

Marshall Neilan has signed with Douglas Fairbanks for the use of his studio in Hollywood, where the director will produce his second independent production, the title of which is not available at this time. It is stated that this film is an adaptation by Marion Fairfax of a serial novel which is at present running in one of the magazines. The executive offices of the Marshall Neilan organization will remain at 1723 Allesandro street pending the erection of Mr. Neilan's own studio.

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Two Stories for Goldwyn

Two more stories have been purchased by Goldwyn Pictures Corporation and will be produced by Robert B. McIntyre. "Black Pawl," by Ben Ames Williams, and "Wild Apples," novel by the author of "The Straight Road," are the latest works secured by Goldwyn. "Wild Apples" will be used for Jack Pickford.

THEATER MEN HAPPY

Lifting of Coal Ban Makes Holiday Show Going a Welcome Treat

THERE is great rejoicing among the theater men of New York and Brooklyn. In fact this state of elation and jubilation goes for all the theater owners and managers throughout the country that were affected by the Fuel Conservation order that not only bedimmed the amusement fronts but also stopped short theater going in some of the western cities.

Just when it looked like a sad Christmas from the box office standpoint along came a settlement of the coal strike and the subsequent lifting of the ban wherein the theaters had been ordered by the Government to darken their show fronts at night and thereby enable the nation to save coal in view of a general shortage.

Last week the order was quickly passed to turn on the juice and the result was that theater receipts took an upward trend notwithstanding that the days just before Christmas more or less always have a depreciating influence on the box office.

This season the business the week before and the week of Christmas is expected to prove more successful than any previous year, the indications are that amusement seeking will be one of the most popular pastimes of the festive Yuletide season.

Buy Red Cross Christmas Seals And Help The Good Cause Along.
Dave Selznick And Harry Reichenbach Come To Blows.
Picture Exhibitors Disappointed With Latest Chaplin Subjects.
Colin Chase, Picture Man, With G. M. Anderson Revue.
Chuck Reisner May Direct Comedies For New Film Company.

SALE PLAN OF NEILAN FILMS

Each Picture to Be Sold by Itself Via First National According to J. R. Grainger—Many Enquiries Received at New York Office

MARSHALL NEILAN'S representative in charge of sales, J. R. Grainger, last week stated that the countless inquiries received daily at the New York offices from exhibitors regarding the forthcoming independent Neilan Product offer an indication of a great demand which is evident for these pictures in all parts of the country. He also stated that for over a month contracts have been received daily for thousands of dollars worth of business before any information on the initial production had been issued.

In speaking of the sales plans for the Neilan product Mr. Grainger said: "Marshall Neilan Productions will be sold via the First National Exhibitors' Circuit separately by themselves. Each picture will be treated as a separate institution both from a sales and an exploitation angle.

"We have suggested to exhibitors that they wait until the initial Neilan picture is finished before they sign for it. This is the only fair way to sell a photoplay. We shall be most happy to allow the exhibitor to see our product before he books it. When he does book it he will do so without any strings attached.

"At the same time, contracts are being received daily for bookings on our initial offering. This is a clear indication of the confidence the exhibitor has in the merit of the Neilan product.

"Through the First National Exhibitors' Circuit the exhibitor can either book the Neilan pictures in advance or wait until he has seen them. He cannot sign for more than one, however, under a blanket arrangement.

"Our initial offering is now rapidly nearing completion and should be ready for release within the next four weeks. As soon as the time is right we will start an intensive sales and exploitation campaign, details for which have already been completed. We will rely chiefly upon the trade papers to carry our messages to the exhibitor and with the cooperation of the First National Exhibitors' Circuit expect to offer the exhibitor an exploitation service on our product that will be a distinct departure in this field."

IS THAT SO!

Vivian Rich, formerly leading woman for *William Farnum*, has been signed to play opposite *Buck Jones* in *William Fox's* "The Last Straw."

Inez Marcel will be seen in support of *George Walsh* in the Fox production, "The Shark." In private life she is *Mrs. W. B. Ranes*, widow of the first managing director of the old Vitagraph company. Mrs. Ranes made the first screen version of Shakespeare in the days before the multiple reel story was known.

Gladys Brockwell has started her twenty-ninth Fox production. It is "White Lies," adapted from the Charles Reade story.

Shirley Mason's leading man in "Her Elephant Man," her first Fox production, is *Albert Roscoe*.

Rod La Rocque will play opposite *Constance Binney* in her next Realart production, which will be made in Chicago.

Evelyn Brent, formerly leading woman with *Edgar Jones* Productions of Augusta, Maine, has returned to New York. *Edna May Sperl* will supplant Miss Brent.

Irene Boyle is the leading woman and *Harold Foshay* is the juvenile heavy in *Edgar Lewis's* first independent production, "Other Men's Shoes."

Bobby Connelly, *Vera Gordon* and *Dore Davidson* are in the cast of International's "Humoresque," a screen version of the Fannie Hurst story of that name. The contracts were arranged by Betts & Fowler.

Enid Bennett will resume her work before the camera at the studio of *Thomas H. Ince* within the next few days, after a much-needed rest.

Douglas MacPherson, stock leading man of many years' experience, will make his screen debut in "The Dark Mirror," *Dorothy Dalton's* next picture.

"Peg" Enjoined

J. Hartley Manners has obtained an injunction preventing the Famous Players-Lasky Corporation from exhibiting his "Peg o' My Heart," into which, said he, the picture producers had injected things which were not in the play at all.

Judge Julius M. Mayer, in the Federal District Court, granted the injunction, saying it was not up to the court to decide whether the producers had bettered or marred the play, but whether radical changes had been made.

Film Company Starts

The Catherine Curtis Picture Company has left Spokane for Southern California, where it put the finishing touches to a big feature which was started in the vicinity of Spokane two months ago. The next activity at the studio in Spokane will be the Oliver Curwood Company's work on two subjects. The company is expected to reach Spokane from the Pacific Coast after the first of the year.

Geraghty for Films

"Jack" Geraghty is to be married again. The one time husband of the one time Julia Estelle French, of Newport society, is now in California with his future bride, Amy Bluste, formerly of Watertown and Allston.

Miss Bluste formerly was employed by a motion picture distributing firm. She is pretty, and it is said by friends of the couple that both will become motion picture stars after their wedding.

Matt Moore with Neilan

Marshall Neilan has engaged Matt Moore for the lead in his second independent offering. This will be Mr. Moore's third appearance before the camera under Marshall Neilan's direction, having played with notable success in "The Unpardonable Sin" with Blanche Sweet and "Heart of the Wilds" with Elsie Ferguson.

Films, Inc. To Go South

Florida will be the destination of the company now working on the first super-photoplay of Films Incorporated, starring Catherine Calvert, when the present work is completed at the Oliver Studios on East 48th Street, Manhattan, where some of the larger scenes have already been photographed.

After taking some scenes at Palm Beach, the company will proceed out into the Gulf of Mexico. The company will then go North to complete the picture in about seven weeks thereafter. The present work at the New York studio will require two weeks more at least. William W. Young, President of Films Incorporated, will accompany the actors and directors on the trip. Harry O. Hoyt is chief director and Lowell R. Stark is assisting him.

The cast includes Donald Marquis, Grace Field, Frank Montgomery, George Pauncefort, Guy Coombs, William Riccardi and Ralph Bunker.

Working Hard in Japan

While the Universal is wrestling with the task of selecting a proper title for Marie Walcamp's serial which is now called "The Petals of Lao-Tze," Miss Walcamp, Henry McRae, director and a large company are working hard in Japan to make this serial the best that the Universal has ever released.

Orchestra at Capitol

A string orchestra will succeed Pryor's Band at the Capitol Theater next week upon the termination of the band's contract. It is said it will be the largest orchestra in any theater in the world. The conductor will be Nat W. Finston, who comes to the Capitol from the Rivoli-Rialto group. More than seventy musicians will be in the organization.

Completes Ten Chapters

Antonio Moreno has completed ten chapters of his installment play, "The Invisible Hand," at the Vitagraph California studio. The serial has required an unusual length of time for production due to the variety of settings required.

GRIFFITH SAFE

Arrives at Bahamas After a Stormy Trip

The yacht Grey Duck, on which were David W. Griffith, motion picture producer, and a party of thirty-six, arrived late Sunday at Nassau, Bahama Islands, with all on board safe, after a period during which they were believed lost.

The yacht, which was four days overdue on her arrival at Nassau, encountered heavy seas and members of the party had been without food for three days.

The party included thirty-seven persons, with Mr. Griffith and Will J. Reed, Mayor of Fort Lauderdale, Fla.

Among others in the party were Elmer Clifton, Mrs. Clifton, John Lloyd, Herbert Sutch, Mrs. Sutch, Carol Dempster, George McQuarrie, A. Manning, financial manager of the company; G. W. Bitzer, camera man; Mrs. Bitzer, Peter Strong, A. Reed, E. Sommers, Robert H. Alexander, Selma Patten, Anders Randolph, Edward Pilpitt, Charles Snyder, Abram Hamberg and Mr. Billingsley, actors, and G. Steffes, property man.

The Grey Duck was on its first trip from Miami to Nassau under new management. The vessel recently was bought by Burton Mank, formerly a New York theatrical man, who now is operating a hotel at Nassau. Mank acted as master of the vessel on the trip, his first trip as master of a boat.

Alexander Offices

The newly formed Alexander Film Corporation, of which William Alexander is president, has taken over the fourth floor of the Leavitt Building, 126 West Forty-sixth street, now being occupied by the Fox Film Corporation, the latter moving to their own building sometime in January. Part of this floor will be used by the Alexander company for exchange purposes taking in the metropolitan district. They will release five big specials in February.

The Alexander Corporation is at work on a series of short subjects.

HEADS OF FILM CONCERNS ASKED TO CONFER WITH LANE

Secretary of the Interior Asks Aid of Screen in Furthering Americanization

FRANKLIN D. LANE, Secretary of the interior, issued an invitation to twenty prominent and representative film men to attend a conference in his office last Wednesday morning at 10 o'clock. The object of the conference, as understood by those who were summoned to Washington, was to further Americanism on the screen by means of organization among the film men in authority. Major Raymond W. Pullman, Commissioner of Police in Washington, was scheduled to address the meeting on better Americanism and make a plea that the screen be used to spread this most important gospel.

Little definite information as to how and upon what specific lines the subject of "better Americans in America" is to be approached is known. It is the general opinion that the government is asking for help at this critical time to stamp out all forms of Bolshevistic agitation.

Motion pictures were essential propaganda during the war and, by actual statistics, did more to help arouse patriotism in the United States than any other form of entertainment, and it seems probable that Mr. Lane, counting on this, is of the opinion that the screen can serve a similar purpose in inciting people against Syndicalism, socialism and other forms of radicalism.

Among those who were asked to confer with the Secretary of the interior are William Fox, of the Fox Film Company; W. A. Brady, president of the National Association of the Motion Picture Industry; Arthur Friend, representing Famous Players-Lewis J. Selznick and Charles Pettijohn, Select and Selznick companies; Lewis Inneriraity, of Pathe; Gabriel Hess, Goldwyn; Oscar Price, United Artists, and W. E. Atkinson, Metro.

THROUGH THE LENS

(Top of Page)
A thrilling fight nearly breaks up the swagger soiree in "The Black Gate," in which Earle Williams is starred

Trouble seems to be on foot towards Edith Taliaferro and Gladden James if we can judge by E. Coit Albertson's expression. From "Who's Your Brother"

Phillis Haver, of the Sennett Comedy Company, seems to be giving some pursuer the sardonical ha-ha

In a scene from "The Undercurrent" Guy Empey is seen playing with the children of the French town where he is billeted

IT LOOKS LIKE SUMMER

Earle Williams' latest vehicle, "The Black Gate," is full of suspense and mystery. This scene treats the audience to both

(Top of Page)
The proprietor of the Toonerville bus, that meets all trains, enjoys his own jokes. But Bryant Washburn, in "Love Insurance" doesn't see the point

Who wouldn't feel this way bathing in this weather. Marie Prevost, of the Sennett Comedy Company

In one of the three episodes in the might-have-been life shown to Clara Kimball Young by the mystics crystal, in "The Eyes of Youth," she is falsely lured to a notorious hotel

PICTURE FIRST SHOWINGS REPORTED BY WIRE

From Every Big City Just Before Going to Press—The Values Great, Fair, Poor and Comments *Are Exactly as Wired to Us*—Mabel Normand in "Jinx" is Entertaining

"JINX"

Goldwyn, Mabel Normand, Direction Victor Schertzinger, Scenario by Shannon Fife

WIRE REPORTS—EASTERN CITIES
Exact Box Office Average—Good.
Exhibitor Comments—"Attracts Normand fans." "Story amusing."

WIRE REPORTS—CENTRAL CITIES
Exact Box Office Average—Good.
Exhibitor Comments—"Normand a great favorite." "Best kind of light entertainment."

WIRE REPORTS—WESTERN CITIES
Exact Box Office Average—Good.
Exhibitor Comments—"Star popular." "Exploitation helped."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Good
Dramatic Interest.....Good
Technical Handling.....Good
Coherence of Narrative.....Good
Acting .....Excellent
Scenic Setting.....Good
Photography .....Good
Atmospheric Quality.....Good
Quality as a Picture.....Good

WHAT IT IS
Jinx is the orphan of a circus. She is constantly getting into trouble, the worst being when some prospective buyers of the show go to see the famous "Dance of the Northern Lights." Jinx has been the cause of the dancer's not being on the job, so she acts as substitute and queers the whole proposition. So she runs away to an orphanage where she puts on an amateur circus. Here the wild man follows her and eventually they are married.

• • •

"THE POINTING FINGER"

Universal, Mary MacLaren. Direction Edward Morrissey, Scenario by Violet Clark

WIRE REPORTS—EASTERN CITIES
Exact Box Office Average—Fair.
Exhibitor Comments—"Picture not worth much." "MacLaren popular."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Good
Dramatic Interest.....Good
Technical Handling.....Good
Coherence of Narrative.....Good
Acting .....Excellent
Scenic Setting.....Good
Photography .....Good
Atmospheric Quality.....Good
Quality as a Picture.....Good

WHAT IT IS
A young and ambitious orphan decides to strike out for herself, so she steals a dress from the matron of the asylum and runs away. After diligent effort she gets work with an old professor whose son straightway falls in love with her. It is then that it is discovered that a large sum of money has also disappeared from the orphan asylum and the runaway is under suspicion. Her lover, however, clears her and all ends happily.

• • •

"THE STEEL KING"

World, June Elvidge and Montagu Love; Direction Oscar Apfel, Scenario by Giles R. Warren

WIRE REPORTS—EASTERN CITIES
Exact Box Office Average—Good.
Exhibitor Comments—"Star well liked by our patrons" "Ordinary story."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Fair
Dramatic Interest.....Fair
Technical Handling.....Fair
Coherence of Narrative.....Good
Acting .....Fair
Scenic Setting.....Fair
Photography .....Good
Atmospheric Quality.....Good
Quality as a Picture.....Fair

WHAT IT IS
The son of a gardener having become a millionaire buys the estate of the aristocratic family who years before had discharged his father for a trifle. He also marries the daughter who sells herself to him. Later the son of the artistocratic family comes back into the scene and tries to elope with the young wife for the sake of the fortune her husband has settled on her. But when the crucial moment arrives she finds that after all she has fallen in love with her husband.

• • •

"TOBY'S BOW"

Goldwyn, Tom Moore, Direction Harry Beaumont, from the Play by John Taintor Foote

WIRE REPORTS—EASTERN CITIES
Exact Box Office Average—Good.
Exhibitor Comments—"Play made good picture." "T. Moore popular." "Advertising advantage in title."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Good
Dramatic Interest.....Good
Technical Handling.....Excellent
Coherence of Narrative.....Fair
Acting .....Excellent
Scenic Setting.....Good
Photography .....Good
Atmospheric Quality.....Good
Quality as a Picture.....Good

WHAT IT IS
A Greenwich Village writer becomes too jaded to write, so he goes South to recuperate. There on an old Virginia estate he meets a beautiful but impoverished belle, who is trying to support herself and recoup the family fortunes by writing. The professional writer collaborates with her on a novel that proves a best seller, but when she learns that he is already a successful writer she becomes somewhat peeved. Eventually, however, she gets over it to the extent of marrying him.

• • •

"THE GAY LORD QUEX"

Goldwyn, Tom Moore, Direction Harry Beaumont, From the Play by Sir Arthur W. Pinero

WIRE REPORTS—CENTRAL CITIES
Exact Box Office Average—Good
Exhibitor Comments—"As strong as splendid stage play" "Moore leaves nothing to be desired"

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Good
Dramatic Interest.....Good
Technical Handling.....Good
Coherence of Narrative.....Good
Acting .....Good
Scenic Setting.....Good
Photography .....Good
Quality as a Picture.....Good

WHAT IT IS
Lord Quex has nothing to do but philander and he does this to the queen's taste, with the result that his fiancee seriously considers throwing him over. However, he promises to reform. A friend of the fiancee doubts his lordship's reformation and detects him in an affair, but when in turn he detects her in a situation which might look suspicious to her lover and saves her, she relents and all ends happily.

• • •

"THE INVISIBLE BOND"

Paramount-Artcraft, Irene Castle, Scenario and Direction by Charles Maigne

WIRE REPORTS—EASTERN CITIES
Exact Box Office Average—Good
Exhibitor Comments—"People like Castle" "Story of eternal triangle"

WIRE REPORTS—WESTERN CITIES
Exact Box Office Average—Good
Exhibitor Comments—"Man who finds charms in woman other than his wife always draws"

WIRE REPORTS—SOUTHERN CITIES
Exact Box Office Average—Good
Exhibitor Comments—"Castle a drawing card" "Picture interesting"

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Excellent
Dramatic Interest.....Fine
Technical Handling.....Splendid
Coherence of Narrative.....Clear
Acting .....Unusual
Scenic Setting.....Good
Photography .....Fine
Atmospheric Quality.....Convincing
Quality as a Picture.....Excellent

WHAT IT IS
A young couple are very happily married until a vampire comes between them. Though they still love each other they drift apart and eventually the husband after a divorce marries the vamp. After marriage she continues her vamping other men with vigor, and once she goes too far with the result that the man in question drives her over a cliff in an automobile. Thus friend husband is free to return to wife number one whom he really always loved.

• • •

"WANTED—A HUSBAND"

Paramount-Artcraft, Billie Burke, Direction Lawrence Windom, Scenario by Clara S. Beranger

WIRE REPORTS—EASTERN CITIES
Exact Box Office Average—Good.
Exhibitor Comments—"Burke sure to draw big houses." "Good story for Burke." "Every one seemed to like it."

WHAT IT IS
A young frump of a wall paper designer who has no matrimonial possibilities, becomes piqued when her two best friends both land husbands, so she makes up one for herself. She decides that he is a titled Englishman, and uses the photograph of one of her friend's brother in make-up for a theatrical entertainment. Eventually she meets the original of the photograph. Result—matrimony.

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"THE LOVES OF LETTY"

Goldwyn, Pauline Frederick, Direction Frank Lloyd, Scenario by J. E. Nash

WIRE REPORTS—EASTERN CITIES
Exact Box Office Average—Good
Exhibitor Comments—"Stage production given a broader scope" "Frederick in a glove-fitting part"

WIRE REPORTS—CENTRAL CITIES
Exact Box Office Average—Good
Exhibitor Comments—"Frederick in great demand in emotional roles"

WIRE REPORTS—CANADIAN CITIES
Exact Box Office Average—Good
Exhibitor Comments—"Both star and picture liked" "Drew big houses"

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Good
Dramatic Interest.....Sustained
Technical Handling.....Well Done
Coherence of Narrative.....Clear
Acting .....Good
Scenic Setting.....Accurate
Photography .....Clear
Atmospheric Quality.....Fair
Quality as a Picture.....Average

WHAT IT IS
A girl who works in a broker's office attracts a wealthy man who is married but whom she thinks free. He finally tells her and she marries her boorish employer only to find herself very unhappy. She is on the point of going to her former admirer in spite of encumbering better halves, but decides against it at the last minute, and eventually marries a poor but virtuous young photographer whom she loves.

• • •

"EVERYWOMAN"

Paramount-Artcraft, Violet Heming, Direction George H. Melford, Scenario by Will M Ritchey

WIRE REPORTS—EASTERN CITIES
Exact Box Office Value—Good.
Exhibitor Comments—"Being from very popular play, it drew big houses." "Great cast." "Wonderful production."

NAT'L BOARD OF REVIEW REPORT
Entertainment Value.....Fair
Dramatic Interest.....Fair
Technical Handling.....Good
Coherence of Narrative.....Good
Acting .....Fair
Scenic Acting.....Effective
Photography .....Effective
Atmospheric Quality.....Good
Costuming .....Effective
Quality as a Picture.....Good

WHAT IT IS
Everywoman starts out on a quest for King Love. She is accompanied by Beauty, Youth and Modesty, but one by one she loses them, and success is far from her reach. When she takes up a career on the stage she meets Wealth, Passion, Vice and many others, but the object of her quest eludes her until she meets Truth and is led to where Love dwells.

Samuel Goldwyn Presents

WILL ROGERS

In

"JUBILO"

By BEN AMES WILLIAMS
Scenario by ROBERT F. HILL
Directed by CLARENCE BADGER

Just what the public is clamoring for—a star and a story that are crisp, fresh, different!

"Jubilo" will send your house receipts a-rocketing. Don't take our word for it—look at the Strand this week!

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BROADWAY PICTURE PROGRAMS AND MUSIC

BY M. M. HANSFORD

These Complete Programs Built Around You Can Plan Your Whole Show From the Big Features As Shown on Broadway "Wanted A Husband" Proves Good Vehicle For Billie Burke

"EVERYWOMAN"

At the Rivoli—"Modern Morality Play" a Hit

The Rivoli is given over again to a big picture, this time Lasky's "Everywoman," a Paramount-Artcraft Special. When a so-called "Special" comes along we look for eight reels, a big presentation, the minimum of "hokum," and plenty of box office receipts. There is also much advertising done. This cast contains almost everybody, even *Jay Dwiggins*. There are *Clara Horton, Wanda Hawley, Margaret Loomis, Mildred Reardon*, sweet *Edyth Chapman*, vampish *Bebe Daniels*, that old hardened comedian, *Theodore Roberts;* serious *Monte Blue, Irving Cummings, James Neill, Raymond Hatton, Noah Beery* (pronounced Berry?), *Tully Marshall, Charles Ogle* and *Clarence Geldart*. The star is *Violet Heming*.

The play "Everywoman" was quite the rage at the old Herald Square Theater in years agone, and young sentimentalists wept over the adventures of Everywoman in her search for Love. We believe she returned home, worn out with the search, and found Love asleep on the hearthstone. The fireside is omitted in the screen play.

It is doubtful if plays of symbolism furnish good material for the screen. On the speaking stage as much is conveyed by tones and slowness of gesture as anything else in such plays as "Everywoman." But slow stuff does not usually succeed on the screen. Yet we believe the term "pep" had not been invented at the time of this play. This picture takes a long time to get anywhere, and to the person who has not seen the play it might prove just a little tiresome.

These same general observations apply to another recent picture "Eyes of Youth." These two pictures have much in common, particularly in the points where they both fail as the highest in picture art. The screen has gone away ahead of many good old plays, and certainly this fact must be watched in selecting plays for screen material. 'T is easy to be misled by a name.

Hugo Riesenfeld set the music for the presentation, and here again is where the picture is weak. The music jumps around in an effort to follow bad picture-making. Five feet here and there of entirely different moods compels a musician to attempt harmonic contortions in the musical score. It also compels the conductor to increase the cost of his dinners to keep up sufficient steam for acrobatic directing of the orchestra through such a picture. The Fibich *Poem* is used for the theme of true Love, especially where evidenced by the Young Physician. A special theme was used for the appearance of Flattery. These two themes are in constant use during the picture and enhance the atmosphere of the scenes to a great degree.

To our humble way of thinking the overture at the Rivoli this week is worth the price of admission. It is the prologue to Mascagni's opera, "Iris." *Frederick Stahlberg* and *Joseph Littau* conduct this. The stage is set for a representation of daybreak, and at the finale a chorus of men and women burst into song from the balcony, giving a climax which is worthy of our more exalted music halls. The music is begun in a dark house, the lights coming up at the close to full, including spots from the booth.

The Pictorial is included this week, even though the feature is rather long. This contains the cream of news pictures. The departure of Emma Goldman and Berkman brought forth hisses from the audience. The news opened with Pershing's visit to Charleston, S. C., and closed with scenes of big guns on the proving grounds at Sandy Hook. The closing organ solo is "Chant Seraphique," played by Professor *Firmin Swinnen*.

A special spoken prologue, written by Frank Crane, and delivered by *Henry Mortimer*, ushered in the feature picture. The lighting on this figure was particularly good. The whole presentation is all that could be desired.

* * *

"THE BRAT"

At the Academy — Chaplin's New Comedy a Drawing Card

The first musical number for the Academy's current program is an organ solo, *Summer Night* by *Thomas*, played by organist *Victor Despommier*. Then follows the regular orchestra overture, selections from *Kalman's* "Pink Lady." The Fox News is next featured and then "Mutt and Jeff" in their freezing success, "Iceland," which recently caused upper Broadway to shiver, and which probably brought on the present cold snap.

William Fox is playing *Nazimova* in "The Brat" as the first feature picture. This big Metro production had its run on Broadway recently and shows the star in varied moods. A typical *Sunshine Comedy* follows this feature, called "Back to Nature Girls." This has a funny hunting episode in the first part, all done in Sunshine's original manner. *David Mendoza* directs the orchestra in *Echoes from the Metropolitan* by *Tobani* as a second orchestral offering, and the program for the first half is closed with *Henry B. Warner* in "A Fugitive from Matrimony."

The program for the second half begins with *Heller's* "Tarantelle" played as an organ solo by *Victor Despommier*. The regular orchestra numbers remain the same. There is a Travelogue through Holland, the Fox News, an intermediate subject called "A Double Holdup," then *Chaplin's* "A Day's Pleasure," the latter running in three big houses of the first magnitude at the same time. *Pearl White* is shown in the 8th Episode of her serial "The Black Secret."

The program closes with *Harry Morey* in "The Darkest Hour." As a special favor to patrons the *Chaplin* comedy is run twice in the afternoon and twice in the evening. Many persons stay to see this comedy all over again.

* * *

"TOBY'S BOW"

At the Strand—Tom Moore in New Goldwyn Picture

With one or two exceptions the Strand program this week is much lighter than usual. The first exception is the overture, which is *Les Preludes*, by Liszt, and it is well played by the orchestra under *Carl Edouarde*. This is one of Liszt's most beautiful compositions. The Strand Topical Review begins with Pershing's visit to Charleston, S. C.; then came the "Imperator" being outfitted for service under the Union Jack. When this was hoisted there was several hisses from the house, evidently from Home Rulers.

Close-ups of many famous stage stars sewing on an enormous flag revealed *Blanche Ring* and *Ethel Barrymore* in earnest conversation over their needles. The weekly was broken here by a Pathe-Color called "Climbing the Sunshine Trail." A *Goldwyn-Bray* subject, "Bird Hunting," showed many classic views of hunting dogs pointing quail. Fortunately none was shot by the hunter.

There are scenes in the mining districts of Illinois, showing actual work by miners underground, including a blast. Another *Bray Pictograph*, "Sauce for the Goose," led up to a Chester scenic, "Temple Bells and Wayside Shrines," with characteristic titles by *Katherine Hilliker*. The orchestra used Yamada's *Japanese Rhapsody* for this subject, which involved scenes in Japan. The organ finished the scenic, *Ralph Brigham* improvising. After the close of the weekly, a new baritone, *Jack Mackintosh*, sang Lohr's *Rose of My Heart*.

The feature is *Goldwyn's* "Toby's Bow," which ran for a time in New York as a play. *Tom Moore* is the featured star. Others in the cast are *Doris Pawn, Macey Harlam, Arthur Housman, Colin Kenny, Catherine Wallace, Violet Schram* and *Nick Cogley*.

The story is about a young and already famous writer who goes south to board at the home of an old and proud family. He finds the daughter of the house an aspiring author; he helps her out in selling a story, and incidentally saves the old home. Of course he marries the young woman. Tom Moore is engaging, as he always is, but this picture is the lightest sort of entertainment. However, it was good to see *Ruby La Fayette* again and have revived one of the most touching scenes in "The Miracle Man" at sight of her wonderful face.

The orchestra played *Greeley* 5312 for the opening number, later going into *Pickaninny Blues, Blue Bells*, the organ taking the picture at title, "It's My Publisher." The orchestra resumed at title, "The Vardemann Home," with *Lisolette*, lending an old-fashioned atmosphere. The organ again played at the incident of the runaway horse, the orchestra coming in in time to play at title, "The Pagan Rout," a big Greenwich Village ball. Musically, the picture will present no problems to the orchestra, organist or pianist. There are one or two serious moments in it and a few slight love touches which are easily set.

The latest *Charlie Chaplin* comedy, "A Day's Pleasure," is being held over at this theater for another week. It seems to please the crowds just as much as it did the first week. *Amanda Brown* colors the program with Benedict's *The Wren*, a song to show off the voice. She was recalled again and again and at last sang Thayer's *My Laddie*. The concluding organ solo is made up of selections from "Faust."

* * *

"WANTED— A HUSBAND"

At the Rialto—Billie Burke's Latest Feature Presented

This is another Rialto Comedy Week, an experiment that has paid at this popular place of screen amusement. As an overture the orchestra plays Suppe's *Morning, Noon and Night*, conducted by *Hugo Riesenfeld* and *Lion Vanderheim*. After the overture a "Mutt and Jeff" cartoon is shown. This is named "Cut Out That Nonsense," being the story of the sale of Jeff to a hospital for dissecting purposes. But Jeff comes out smiling with a thousand dollars in hand, which tempts Mutt to bean him. The orchestra played a travesty on Saint-Saens *Dance of Death*, while Jeff was strapped to the cutting-up table, also later Grieg's *March of the Dwarfs*.

Solo offerings were *Sascha Fidelman*, the concert master, in Kreisler's *Love's Joy*, which he played from the pit to great applause. The orchestra accompaniment was played without direction. Then *Arthur Depew* played Merkel's *March Triumphal* as a concluding organ number. A musical novelty appearing this week is the Rialto Male Quartette, singing "The Musical Trust," by *Henry Hadley*, and a Yale song called *Jerusalem Mornin'*. At the close of these numbers there was prolonged applause. It was deserved.

Mack Sennett was represented by "A Lady's Tailor," a unique little vehicle which opened up many complexities for flirting husbands, and finishing with the usual whirlwind of motion, out of which the wife, husband and mother-in-law came to a complete understanding. The orchestra played this number with some good comedy selections, including Waldteufel's "Espana" for the Spanish dance in the restaurant.

The main feature is *Billie Burke* in "Wanted—A Husband." This is

(*Continued on page* 2012)

NATIONAL NP PICTURES

"JUST A WIFE"

Adapted from the play by Eugene Walter
Direction – Howard Hickman

NATIONAL PICTURE THEATRES INC.
Lewis J. Selznick
president

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LITTLE TRIPS TO LOS ANGELES STUDIOS—By Barrymore

Fannie Hurst, the novelist, has set her seal of approval on *Frank Borzage's* version of her delightful magazine story, "Humoresque," which is to be shown on the screen by Cosmopolitan Films. Mr. Borzage is to direct the picture—in fact, work is already under way. Alma Rubens is to be featured in the picture.

A company has been formed around the personality and talent of *Vivian Martin*, and she will be starred in eight independent pictures.

Edward Sloman has been engaged to direct the second of *Bessie Barriscale's* new series of pictures. For a long time Miss Barriscale has been directed by her husband, *Howard Hickman*. The change was made at his suggestion in order that he might keep out of the rut which one line of endeavor is pretty certain to furrow.

Irene Rich, Goldwyn leading lady, goes with *George Beban* and *Helen Eddy* for one picture. Miss Rich has been playing opposite *Will Rogers* in that star's latest series of pictures, and in Eminent Authors' all-star versions of famous novels. In *Basil King's* "The Street Called Straight" *Irene Rich, Milton Sills, Noami Childers* and *Lawson Butt* appear in the leading roles.

Marshall Neilan, the director, arises to remark that if anybody puts the phrase "personally supervised" over his work he will drag the culprit into the pitiless light of publicity.

Selznick has determined to give Eugene Walter's play, "Just a Wife," which was written for *Charlotte Walker*, an elaborate screen production, with an all-star cast headed by *Kathlyn Williams, Leatrice Joy* and *Roy Stewart*. The work is well under way. Selznick borrowed Miss Joy from *George Loane Tucker*.

B'WAY PROGRAMS

(*Continued from page* 2010)

a Paramount-Artcraft picture after a story called "Enter Darcy," by Samuel Hopkins Adams. It is a mere trifle to hang Billie Burke's moods upon, but it makes a good line and manages to get many laughs. It describes the efforts of a young woman in getting a husband. She is put through the mill by a girl friend, and this includes doing her hair, trimming her figure and doctoring her walk until she is toned into an entirely different girl. The intended husband takes the job as a joke and in disguise, but he wakes up to find he loves her in the final feet of the film. In the cast are *James L. Crane, Margaret Linden, Charles Lane, Edward Lester, Helen Greene, Gypsy O'Brien* and *Kid Broad*. The orchestra opened the picture with Herbert's *Under the Willows*, and many other good light numbers were used in the course of the score.

Following a good custom at this house, a *Chaplin* comedy is being revived this week with great success. This time it is "The Vagabond," one of his best short plays. In it he proves that he is an actor as well as a comedian. There are many little touches of pathos in the last part of this picture. An unusual musical opportunity comes in where there is a violin solo and a street band going on at the same time. George Crook played this scene excellently on the organ at the intermediate show, getting the effect of both strings and brass. Giving an all-comedy program is to be commended to any house. It relieves the tension, tones up the system and certainly brings in the bacon. People like to laugh.

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"THE JINX"

At the Capitol—New Mabel Normand Picture Seen

The first number of the Capitol's current program is a Color-Land Review from the Prizma stock. This begins with scenes during stormy weather on the Pacific. Another subject is a line-up of Christmas toys, while the organ played *Adeste Fidelis*. The Capitol Girl appeared in several fetching costumes and smiled sweetly at the audience. Organist *Berensten* played Kreisler's *Schon Rosmarin* for this section, ending with MacDowell's *Old Love Story*. For this particular matinee performance the pictures were sandwiched in between the Wayburn Revue members, which made the program a varied one.

Hy Mayer's "Travelaugh" gives some ideas of life on the east side in New York. These pictures, by the way, are a distinct novelty, being a union between the cartoon stunt and actual photographs with very excellent fadeins. For short subject matter this series can be booked as a sure success. They are all interesting. The organ used old songs of New York, "The Bowery," etc. For Little Italy he played *Ciribinibin*, and at the introduction of a gipsy theme Herbert's *My Little Gipsy Sweetheart*.

The Capitol News included many fine subjects from Kinograms, one being tree-planting by dynamite, another an array of carrier pigeons just returned home from the front, all seemingly in good condition and able to eat corn. An enormous pig rookery in California furnished a lot of laughs. There is a strange bond between human beings and pigs. Shots of mining operations in Illinois, ruins in Italy, a toyland picture suggesting what is going to happen to father's pockets in the next week, and many famous stars making a flag for the Actors' Equity Ball closed this section of the program.

Pryor's Band gave a concert consisting of a selection from "Quo Vadis," an opera by Nougues, the conductor's own popular *Whistler and his Dog*, and finishing with Elgar's first *Pomp and Circumstance* march. A Robertson-Cole Adventure Scenic gave a poetic exposition of a trip through Oregon mountains. This scenic is built on the Bruce plan and has very good titles. The organ used Cadman's *Land of the Sky-Blue Water* and improvisations for this feature, the music being well fitted to the picture.

The main feature picture this week is *Mabel Normand* in Goldwyn's "Jinx," a fantastic affair written by *Norman Fife*. This is a pretty good picture for patrons under twelve years of age—in fact, it is a young folk's play from the start and should amuse children. There are some good children in it, including Frankie Lee and a naked cherub.

The comedy is Charlie Chaplin's "A Day's Pleasure," which from our observations is bound to make an impression on Broadway, as it is running from 49th to 14th streets, beginning with the Capitol and ending with Fox's Academy. Seasickness, the Ford and plenty of tar please seekers after fun, and the serious Charlie makes up for many things.

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"MALE AND FEMALE"

At the Broadway—DeMille Feature Remains for Fourth Week

The Broadway has three of the best drawing cards on the Rialto this week—namely, "Male and Female," *Charlie Chaplin* in "A Day's Pleasure" and the "Parisian Fashion Frolic." The second week of the Chaplin film finds it in many theaters, and played up as the leading feature.

The Broadway presentation is up to the standard, the orchestra playing an excellent popular score, *Enrico Leide*, as always, giving a tasteful and artistic rendering of the musical setting. This is particularly evident in the "Parisian Fashion Frolic," which requires a careful adjustment of the various musical numbers. *Jack Hammond*, the organist, plays during the orchestra rests in his well-known style. The Broadway is having a new Austin organ installed, and this, with the increased excellence of the programs presented by *Manager Lansfeld*, will do much to keep the trade up to the maximum, as it has been for the past few months.

"Male and Female" is in its fourth week on Broadway. *Theodore Roberts* fine comedy work tickles the big crowd at the Broadway, and many comments have been heard of the splendid work of *Lila Lee* as the little maid. Here is a sweet young lady, and when properly directed and photographed will take her place as an asset to any company.

FIRST SHOWINGS BY WIRE SUMMARY OF LAST TWO WEEKS

Anne of Green Gables, Realart	(*East*)	**Good**–"Minter at her best." "Good little play." (*West*) **Good**–"Please picture." "Star popular." (*South*) **Good**–"Beautiful story of child life." "Minter a success."
Bandbox, Hodkin	(*East*)	**Good**–"Advertising it as from Vance novel helped." "Interesting." "Kenyon fine." "Special show around picture."
Blind Husbands, Univ.	(*East*)	**Good**–"A story of vital appeal."
Eyes of Youth, Equity	(*East*)	**Good**–"Well known play its source—so it naturally drew." "Young gives excellent performance." "Play made fine film."
Fugitive from Matrimony, Robt'n-Cole		**Fair**–"Nothing extraordinary." "Not up to Warner's standard."
Heart of the Hills, First Natn'l	(*East*)	**Good**–"For drawing power what more can be said than it is a Pickford picture." "Up to Pickford standard."
Illustrious Prince, Robt'n-Cole	(*Central*)	**Good**–"Well acted picture." "Splendid photography."
Jubilo, Goldwyn	(*East*)	**Good**–"Popularity of Will Rogers a drawing power." "Part fits Rogers." "Good picture."
L'Apache, Param-Art.	(*East*)	"Dalton does fine work." "Exciting story." (*South*) **Good**–"Drew capacity houses." "Interesting story." "Dalton liked."
Lost Money, Fox	(*East*)	**Good**–"Satisfactory." "Traverse good."
Luck in Pawn, Param-Art.	(*Central*)	**Good**–"Story well developed." "Along conventional lines." (*South*) **Good**–"A succession of thrills.' "Pleases the public."
Lure of Ambition, Fox	(*East*)	**Good**–"Very good production." "Bara draws well."
Mind the Paint Girl, First Natn'l	(*East*)	**Good**–"Being from play, it drew." "Stewart always draws." "Play made good picture."
More Deadly than the Male, Para-Art	(*East*)	(*South*) **Good**–"Pinero play filmized is a go indeed." **Good**–"Thoroughly interesting in every way." "Favorable comments." ',Well acted and directed."
Paid in Advance, Univ.	(*East*)	**Good**–"Packed them in." "Phillips great in part." "Tense interest throughout."
Teeth of the Tiger, Param-Art.	(*East*)	**Good**–"Interesting mystery story." 'Fine acting." (*Central*) **Good**–"Mystery drama attracts." "Up' to standard." (*West*) **Good**–"Title attracts." "Good play." (*South*) "Arsene Lubin films always draw."
Tong Man, Robt'n-Cole	(*East*)	**Good**–"Jap actor good drawing card." "Fine performance as usual, by Hayahawa." "Interesting story.
Wings of the Morning, Fox	(*East*) (*Central*)	**Good**–"Farnum always liked." "Picture holds interest." "Good performance by star." **Good**–"Strong play." "Remarkably sustained popularity of star."

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